

# THE AMERICAN MAGAZINE OF ART

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## THE DEVELOPMENT OF WASHINGTON\*

AN ADDRESS BY

ANDREW W. MELLON

*Secretary of the Treasury*

Carnegie Institute, Pittsburgh, Founders Day, October 18, 1928.

I WANT to speak to you today on a subject somewhat different from those usually associated with the work of the Government at Washington. It has to do with the beautifying of the nation's capital and the carrying out of the original plan whereby the city of Washington shall become not only one of the most impressive capitals in the world but one which shall be representative of the best that is in America. The importance of the work was stressed by President Coolidge in his last annual message to Congress, in which he said:

"... If our country wishes to compete with others, let it not be in the support of armaments but in the making of a beautiful Capital City. Let it express the soul of America. Whenever an American is at the seat of his government, however travelled and cultured he may be, he ought to find a city of stately proportion, symmetrically laid out and adorned with the best that there is in architecture, which would arouse his imagination and stir his patriotic pride. ..."

Congress has made the necessary appropriation to initiate this work and to carry out the most important features of that long neglected plan of Washington and L'Enfant for the development of the city. The respon-

sibility for carrying out this plan, by the purchase of sites and the erection of buildings, was placed by Congress on the Secretary of the Treasury and has become, therefore, an integral part of treasury activities.

### *Historical Background*

Before entering upon a discussion of what is to be undertaken, it is necessary to have a clear understanding of the historical background against which this work must be done. Washington, as you know, was founded for the express purpose of being the nation's capital. There have been only two other world capitals so founded—the former Russian capital of Petrograd, and the newly created city of Canberra in Australia. To me there has always seemed something heroic about the early beginning of Washington. When we remember that at that time the entire country had a population of less than six million; that communication was difficult and the Government almost without financial resources, we marvel at the courage and vision of men who proceeded to build a city in a wilderness and to project it along lines so magnificent that even today we do not find it easy to carry their plans to completion.

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The new capital was established in accordance with a provision inserted in the Constitution; and it thus became one of the first duties of the newly formed government to carry this provision into effect. You remember how both the Northern and the Southern states desired that the Federal capital should be located in their territory. The final decision was made in a way that settled another question then agitating the public mind. Alexander Hamilton, as Secretary of the Treasury, had succeeded in having the Federal Government assume the payment of all debts incurred by that Government in the prosecution of the Revolutionary war. But the assumption of the debts incurred by the states was another matter. The states with small debts felt that it was unfair to ask them to help discharge the larger debts incurred by other states, and opposed assumption by the Federal Government. As it happened, the states with small debts were mostly in the South, where it was ardently desired that the capital should be located. Hamilton felt that assumption of the debts was a vital part not only of his financial policy for establishing the public credit but of that larger purpose involved in tying the states together in a firm and indestructible union. He determined, as some one has remarked, to resort to the expedient of "giving a civility in exchange for a loaf of bread." He asked Jefferson, who represented the Southern party, to give a dinner. At this dinner-party, it was arranged that the capital city should be located in the South and in return the South agreed to support assumption of the state debts by the Federal Government.

#### *The Site*

Subsequently Congress authorized the capital to be established on the Potomac River and that President Washington be allowed to select the exact spot. He did so, with the aid of Jefferson and Madison; and these two, with the three commissioners appointed to prepare the new seat of Government, gave to the city the name of Washington and to the district the name of Columbia. Washington, himself, throughout his life always modestly referred to the new capital as "The Federal City."

The President's next step was to secure the services of a man who should design the

city. He chose Major Pierre Charles L'Enfant, a young French engineer officer, who had served in the army during the Revolutionary war. L'Enfant was eminently suited for the task. He knew Europe and was undoubtedly familiar with landscape architecture as practiced there by that greatest of all landscape architects, Le Notre, whose designs at Versailles and elsewhere have been followed throughout the civilized world.

#### *The Work of Planning*

L'Enfant threw himself into the work with enthusiasm. With Washington and Jefferson he worked out a plan for a splendid city, with a system of streets running from north to south and from east to west. Superimposed upon this rectilinear arrangement were those diagonal avenues radiating from the Capitol and the White House, as do the spokes from the hub of a wheel. He sought to locate all public buildings in appropriate landscape settings and with especial regard to preserving the axial treatment, which is an outstanding feature of Le Notre's work. These buildings were to be grouped along a beautiful park a mile long, connecting the Capitol building with the President's park south of the White House. A great avenue was to border this park, flanked on one side by public buildings; and, at the point where the axis of the White House intersected the axis of the Capitol, was to arise the monument to Washington already voted by the Congress. It was a noble plan, and, if carried out, will give to the City of Washington that sense of unity, and grandeur which so impresses one in Paris today.

#### *The First Hundred Years*

During its first hundred years, the City of Washington suffered many vicissitudes. It struggled into existence as best it could with little regard for the plan of L'Enfant or any other plan. On the removal of the Federal Government from Philadelphia in 1800, the new city was almost as much a wilderness as it had been a little earlier when the Indians of the Powhatan Tribe held their councils at the foot of Capitol Hill. Fortunately the Capitol Building and the White House had been started before the death of Washington, and so that main axis of the new city had been fixed. Both build-



ings were badly burned during the British raid on Washington in 1814, but were soon restored in accordance with the original designs; and, in the case of the Capitol, the wings and dome were added a few years later. During this same period of good taste, the patent office was built and also the present treasury building, two of the architectural glories of Washington.

The building in which the Treasury was originally housed was destroyed by the British in 1814. The new building, erected in its place, was destroyed by fire in 1833; and finally, in 1836, the present building was begun on the site designated by President Jackson. It was commonly reported that, becoming wearied of the delay in selecting the location, General Jackson planted his cane one morning at the northeast corner of the present site and said, "Here, right here, I want the corner-stone laid." And it was laid there, notwithstanding the fact that, when finally completed in 1869, the south wing was interposed between the Capitol and the White House, and thus shut off the vista of that end of Pennsylvania avenue.

A word about the White House. It is so perfect, in proportion and design, that it merits special comment. But what has seemed to me remarkable is that a building, which was planned for a small and struggling nation and situated in what was at that time a backwoods capital, should have proved adequate for the needs of one of the greatest and most powerful nations in the world today. Such things do not come about by accident. It was surely due to the extraordinary foresight of some one, and that person, it is interesting to know, was Washington himself. Following the adoption of Hoban's plan for the White House, Washington directed that the size of the building be enlarged one-fifth over the original plan, notwithstanding the difficulty of meeting the increased cost involved. The President's reason shows his intensely practical mind. He said: "I was led to this idea by considering that a house which would be very proper for a President of the United States for some years to come, might not be considered as corresponding with other circumstances at a more distant period; and, therefore, to avoid the inconvenience which might arise hereafter on that subject, I wished the building

to be upon the plan I have mentioned." Washington's views were carried out, and so we owe one more debt to that great man, who, more than any other single individual, gave us not only our country but our national capital as well.

### *The Plan Forgotten*

Unfortunately, after his death there was no driving force, either in Congress or elsewhere, which could carry out his plans for the city's development. The end of the Civil War found it a badly built, straggling town, largely unpaved with a few streets lighted by oil lamps and the areas reserved for parks overgrown and neglected. Later President Grant induced Congress to give the city a territorial form of government; and under Alexander R. Shepherd, a man of extraordinary energy, courage and vision, who became commissioner of public works, the city was transformed. He succeeded in grading, paving and lighting the streets; the old Tiber Creek was inclosed in a sewer; and thousands of trees were planted, thus laying the foundation for that growth of trees which is now one of the glories of Washington. During this period, one great work, the half-built Washington Monument, was carried to completion in 1884. But the Mall, on which it was placed, had never been properly developed; and throughout the entire city the effect for which Washington and L'Enfant strove was entirely lacking.

### *Replanned*

Such was the condition of the nation's capital in 1900, when the one hundredth anniversary of the establishment of the seat of government in the District of Columbia was celebrated. At the invitation of President McKinley a meeting was held in the White House attended by many high officials of the Government and by the members of the American Institute of Architects then meeting in Washington. Interest in the L'Enfant Plan was revived; and shortly afterwards Senator McMillan secured authority from Congress for the appointment of a special commission of experts, who should recommend a plan for the beautification and development of Washington.

That commission included Daniel H. Burnham and Charles F. McKim, architects; Augustus Saint Gaudens, sculptor, and



Frederick Law Olmsted, landscape architect. It was a notable group, such as has seldom been brought together in one undertaking. Burnham, McKim and Saint Gaudens and the father of Olmsted had brought about those beautiful architectural and landscape effects at the Chicago World's Fair in 1893, which gave an impulse to city planning and to the rebirth of beauty and good taste in this country.

After a careful study of Washington and its possibilities, these men presented a report, known as the Plan of 1901. In it they recommended a return to the original plan of Washington and L'Enfant, with such extension of it as might be required to meet modern conditions and the city's growth. After submitting their report, the commission passed out of existence; but its members were consulted unofficially by Presidents Roosevelt and Taft with regard to the location of public buildings and memorials. Later Mr. Burnham and Mr. Olmsted, who were the only members then living, were made members of the commission of fine arts, a body created by Congress in 1910 to serve in an expert and advisory capacity regarding questions affecting the development of Washington. This commission, which was established during the administration of President Taft, owes much to the backing which he gave it and also to the interest and understanding of Mr. Root. Under the chairmanship of Charles Moore, it is now doing splendid work for Washington and the country.

#### *The L'Enfant Plan Revived*

The commission has adhered to the plan of 1901 as a restatement of the authority of the L'Enfant plan and has insisted that this plan must continue as fundamental in the development of Washington. In more than a quarter of a century since the Plan of 1901 was presented, much has been accomplished. The unsightly railroad tracks have been removed from the Mall; and, due largely to the cooperation and public spirit of a distinguished son of Pennsylvania, President A. J. Cassatt, of the Pennsylvania Railroad, a great union station has been built in accordance with the plans of the commission. The station and also the beautiful city post office adjoining it, have been placed in a position subordinate to the buildings on

Capitol Hill, but in a harmonious and vital relation to them. In this way a traveler arriving in Washington gazes first across a beautiful plaza to the great dome of the Capitol and the Library of Congress beyond. Today this station stands like a great city gate at the entrance to the city; and, while much remains to be done in clearing off the space intervening between it and the Capitol, the Union Station, itself, in its architectural and landscape treatment, has already helped to establish a precedent by which railroad stations in this country have come to be recognized as public buildings of the first importance.

The Plan of 1901 considered the Capitol as the dominating feature to which all structures in the legislative group must be subordinated. The Library of Congress facing the Capitol, had been built in 1897; but in the later structures, such as the white marble office buildings for the use of senators and congressmen, the principle of subordination in grouping has been observed. It will be carried out in the erection of a building for the Supreme Court in the vacant space facing the east front of the Capitol and flanking the Library of Congress.

#### *New Developments*

At the foot of Capitol Hill, looking toward the Treasury and the White House, the plan of 1901 contemplates that there shall be a great open plaza with monuments and fountains somewhat like the Place de la Concorde in Paris.

It was intended that this space should provide a dignified entrance to Pennsylvania Avenue and also into the Mall leading westward to the Washington Monument a mile away. The memorial to General Grant has been located in this space in accordance with these plans, but there progress has stopped. The development of the plaza and the Mall has been delayed until arrangements could be made for the removal of the Botanic Gardens to larger and more suitable quarters on land to be acquired on the west front of the Capitol. The State of Pennsylvania has erected a memorial to General George Gordon Meade, as a companion to the Grant Memorial, and in doing so has also provided for suitable landscape setting in accordance with the Mall Plan. Thus these two memorials will stand in the great Union Plaza at the



head of the Mall and the way will be open at last to complete the developments required to make the Mall into a beautiful park.

First it will be necessary to demolish the temporary buildings and the smokestacks erected during the war. Then a great avenue of greensward, bordered by drives and lined with four rows of stately trees, will be projected through the Mall, leading westward from the Capitol and the Union Plaza to the Washington Monument and the Lincoln Memorial beyond. Along this avenue, at intervals, will be such buildings as the Agricultural Department, the Freer Gallery, the National Museum and the Smithsonian Institute. This avenue will end at the Washington Monument; and, beyond the monument, at the point where the new axis meets the Potomac, has been placed that beautiful white marble structure, the memorial to Abraham Lincoln.

From the foot of the Lincoln Memorial a great bridge, commemorating the union of the North and South, is now in process of building. When completed it will lead across the Potomac to the slopes of Arlington where, surrounding a mansion once the home of General Robert E. Lee, are the graves of those who died in their country's service, including that newly erected national shrine, the Tomb of the Unknown Soldier. From Arlington a boulevard will stretch to Mt. Vernon, the home of Washington, and all of this region and the section known as Potomac Park, with its river drives and famed cherry trees, will be joined, under plans now being carried out, with Rock Creek Park and that section of the city where the great Gothic Cathedral is rising on the wooded heights of Mt. St. Alban.

#### *L'Enfant's Dream*

Now let us return for a moment to a consideration of another vast project which will eventually realize L'Enfant's dream for a great avenue bordering the Mall and leading from the Capitol to the White House. You are familiar with the distressing spectacle which Pennsylvania Avenue presents today. It is perhaps our most important street and certainly there is no avenue of corresponding importance in any capital which can compare with it in sheer ugliness or lack of architectural dignity. It is the street over

which our great processions pass in triumph to the Capitol. Yet never, in the days of either the ancient or the modern world, has any one seen before a great triumphal way bordered, throughout much of its length, by gasoline stations, lodging houses and Chinese laundries.

#### *Present Plans*

This state of affairs, I am glad to say, will soon be remedied. Congress has determined that the Capitol shall be approached by an avenue commensurate in dignity with its importance. Senator Smoot, who has such a clear conception of the future possibilities of Washington, has taken the lead in this work; and he has been ably seconded by Senator Swanson, Senator Bruce, Congressmen Elliott, Lanham and others. An appropriation of \$50,000,000 has been made, supplemented last winter by an additional \$25,000,000 and other amounts will be forthcoming as the work progresses. The amounts already appropriated will be used to initiate the most important features of the plans for Washington's development with special regard for the Mall and for improving Pennsylvania Avenue.

The Secretary of the Treasury was authorized to use this money in the purchase or condemnation of land and the erection of public buildings. It is intended to carry through, as rapidly as possible, the most pressing needs as regards housing of government departments and activities. These will include a new and larger building for the increased activities of the Department of Commerce; a Supreme Court building; a building for the Bureau of Internal Revenue; an Archives Building; a building for the Department of Agriculture; still another for the Department of Labor, and several others besides. One of these buildings, that for the Supreme Court, will be placed on Capitol Hill for reasons already given; but, as regards the others, advantage will be taken of this opportunity to group them together in such a way as to contribute in the greatest measure possible to the beauty of Washington. The placing of these buildings is a great responsibility, for on the proper determination of this question largely hinges the future development of Washington.

Before coming to a decision, the Secretary



of the Treasury consulted with Edward H. Bennett, of Chicago, who has had so large a part in bringing to completion the extensive plans for beautifying that city. Mr. Bennett was appointed consulting architect to the Secretary of the Treasury; and, under his advice, and also in consultation with the Fine Arts Commission, Colonel U. S. Grant, III, of the Office of Public Buildings and Grounds, and Assistant Secretary of the Treasury Schuneman, and Supervising Architect of the Treasury Wetmore, the general principle has been established that no large departmental buildings are to be placed in the Mall, as was at first proposed, but that the Mall is to be reserved for park purposes and as a site for buildings of a museum-like character.

Departmental buildings are to be placed along the south side of Pennsylvania avenue from the Treasury to the Capitol. In addition to facing on Pennsylvania Avenue, these buildings will face also on a grand boulevard, which is to be cut through stretching from the Capitol to the new Memorial bridge on the Potomac near the base of the Lincoln Memorial. Plans are now being made to secure a comprehensive treatment of this entire area between Pennsylvania Avenue and the new boulevard both as regards the location and the grouping of the various buildings. A group of the leading architects of the country has been formed to study this problem and to submit designs for all the buildings in this area. It is intended that these buildings, while having each a separate and distinctive architectural treatment, shall be of harmonious design and grouped around two large interior courts or plazas somewhat after the arrangement of the Louvre in Paris.

#### *When Finished*

It is easy to see what the effect will be. As one proceeds down Pennsylvania Avenue towards the Capitol, on the south side will be a succession of beautiful and harmonious buildings, all of a design in keeping with the semi-classical tradition so well established in Washington. On the north side vistas will be opened up, so that the groups of buildings, such as the beautiful District of Columbia Court House on John Marshall place, shall be brought into the general plan of Pennsylvania Avenue. At

the same time the Mall will present the spectacle of a great park bordered on one side by the new boulevard lined with beautiful buildings, and on the other side by a wide parkway of greensward with its four rows of trees. The drives and walks, statues and reflecting pools, all arranged in such a way that long vistas will be opened up for views of the Capitol in one direction and of the Washington Monument and Lincoln Memorial in the other.

All of this will take time, of course. But Rome was not built in a day, nor for that matter was Paris.

Paris has passed through many stages, each distinct from the other. The Gothic Paris is as different from the Paris of the Renaissance as the Paris of Louis XIV differs from that of Napoleon III. Go about in modern Paris and it is with difficulty that one can trace the landmarks of the past. Yet somehow, in spite of her vicissitudes and of having no fundamental plan from the beginning as Washington had, Paris possesses that sense of unity and completeness so rare in any great and growing city. All its principal buildings seem to fit into the landscape and to be part of a general plan so magnificent in conception and execution that it makes one wonder whether an effect equally satisfactory and on a scale and design suited to our needs, can ever be produced in Washington.

And yet, Washington has many advantages in so far as its future development is concerned. Its life centers around the Government, as those who planned the city intended it should do. There is no manufacturing; and the engineering and industrial problems, which have to be met at such expense and effort in great industrial centers like Pittsburgh and Chicago, are entirely absent. Washington is still a city of moderate size, notwithstanding the fact that its population has grown from 75,000 at the time of the Civil War to about 500,000 today. But so long as it remains chiefly a seat of government, it will retain its unique character among the cities of the country. More and more it will be visited by people who will go to Washington because of its beauty and their feeling of pride and personal ownership in the nation's capital. With the rapid growth in the use of automobiles and of aeroplanes, larger and larger



numbers will visit Washington each year. As it becomes more beautiful and its fame grows, people will visit it from all parts of the world and Washington will find, as Paris has done, that architectural and landscape beauty can be a source of profit as well as pride and satisfaction to a city.

But there are weightier reasons than that why we should give out support to the effort to rebuild our national capital. Until recently, America has been in the frontier stage as nations go. We were too busy about the hard realities of existence to have much time for the amenities. But now we have the opportunity and we have also the resources to raise the standard of taste in this country; and the extent to which this is being done has no parallel at present in any country in the world. Nowhere are the arts of architecture and landscape engineering being practiced more extensively and successfully than in America.

It has been said that in evolving the skyscraper, we have made the only original contribution to architecture since the Gothic. Certainly, in adapting architecture to the

needs of modern conditions and crowded spaces, we have produced something that is expressive of human aspiration and human need. Judged by that standard, the Woolworth building is a work of art, both because it is beautiful in itself and because it expresses the needs and aspirations of a great people. If we can give to our office buildings something of the beauty of Gothic cathedrals or model our banks and railroad stations after Greek temples, we shall, in time, provide a magnificent setting for the requirements of modern civilization.

But we must remember that, just as these things are architectural expressions of the nation on its commercial side, so should the city of Washington, as President Coolidge has said, express the soul of America. We do well, therefore, to give to it that beauty and dignity to which it is entitled. In doing so, we are not only carrying out those plans which Washington made so long ago for the city which he founded but, at the same time, we are justifying that faith which he had from the beginning in the future greatness of America.

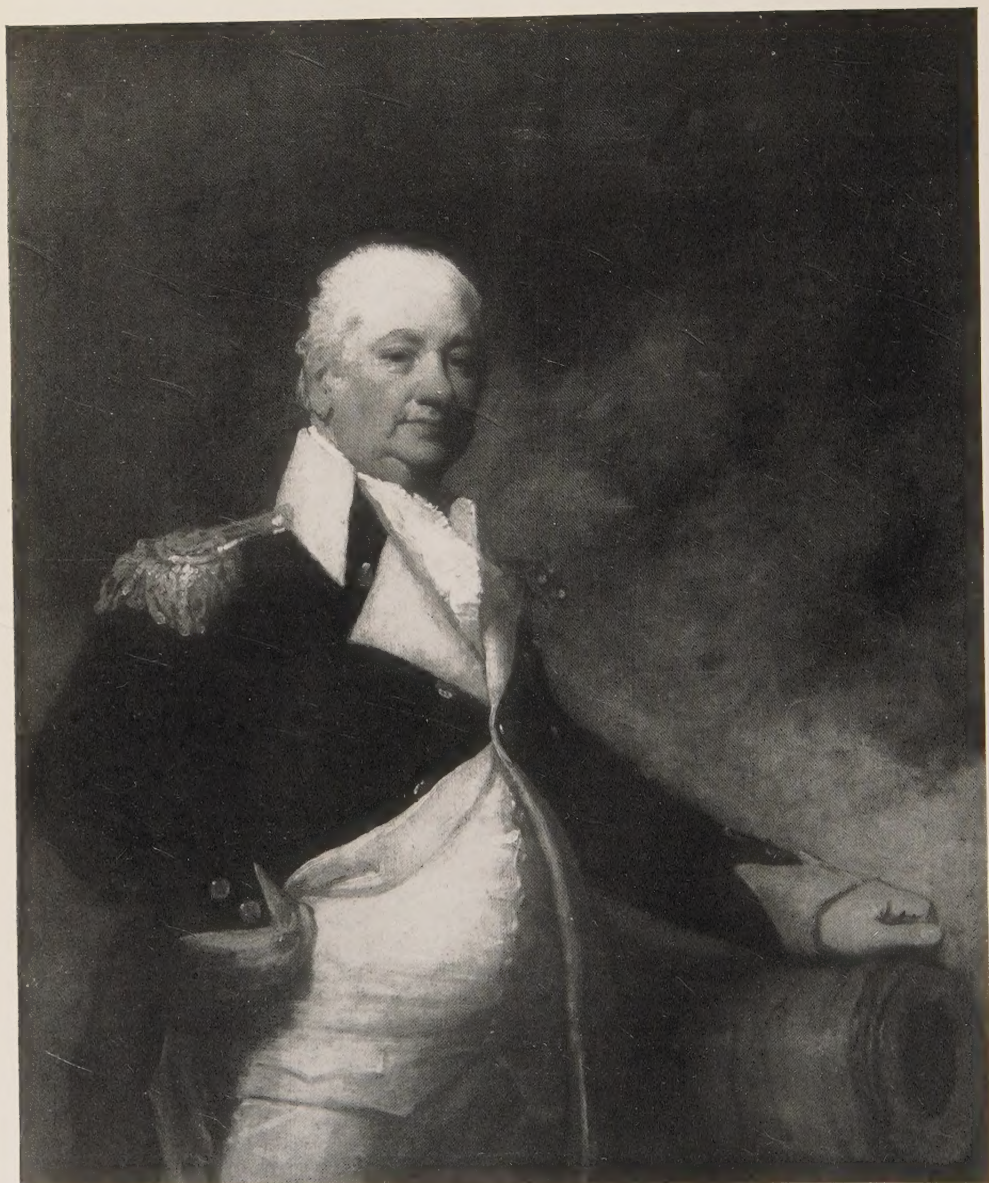


AN INDIAN SILVERSMITH

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MAJOR GENERAL HENRY KNOX

BY

GILBERT STUART

GILBERT STUART MEMORIAL EXHIBITION

MUSEUM OF FINE ARTS, BOSTON



# THE GILBERT STUART EXHIBITION IN BOSTON

BY WILLIAM HOWE DOWNES

THE memorial exhibition of Gilbert Stuart's portraits held at the Museum of Fine Arts, Boston, from October 24 to December 9, 1928, was one of those interesting occasions which combine in a high degree artistic and historical interest. It had the element of timeliness, as well as that of appropriate locality, since the artist died in Boston in 1828. There had been two previous Stuart exhibitions in Boston, both important in numbers and in quality, one taking place soon after his death a century ago, under the auspices of the Boston Athenaeum, consisting of more than two hundred works. The recent exhibition in the Museum might easily have equalled or even exceeded that number, but it was wisely deemed expedient to limit the size of the collection to eighty examples, quite enough to give the measure of the man. The portraits were all hung on the line with ample spacing and in a good light. There were first-rate and second-rate Stuarts, that goes without saying, but the final impression was unmistakable—an emphatic conviction of a great talent in drawing, in color, in characterization, a mastery of ways and means so evident as to place Stuart in the front rank.

This was all the more obvious because of the frequent omissions of elaborate backgrounds and accessories. Nothing distracted the attention of the observer from the individual portrayed. As human documents one felt that Stuart's heads were sufficient and conclusive. The effect would have been weakened by a profusion of furniture and properties and by the unconvincing landscape settings so much in vogue in the painter's time. True, he occasionally yielded to the current conventions so far as to introduce the stereotyped column and red curtain, with a glimpse of the sky beyond, but it is significant that he was not at his best when essaying the *portrait d'apparat*, and the works that one remembers best as peculiarly fine and characteristic are those in which the composition is reduced to its simplest terms.

Many examples might be cited to illus-

trate this thesis, but it will be enough to mention only one, the portrait of Dr. Nathaniel Bowditch, the famous mathematician, lent to the Boston exhibition by the heirs of William Ingersoll Bowditch. This is Stuart's high-water mark in simplicity, veracity, and subtlety. Yet it is merely a head, without a background. The major portion of the canvas is not even covered. No head by Stuart excels it as regards drawing and modeling. The anatomical structure is brought out with a precision and finesse beyond all compare. It is worthy of Ingres. As a specimen of the artist's workmanship it stands out with distinction, showing what he was capable of doing. The merits of this performance would not have been enhanced, indeed, they might have been diminished, by the addition of background and accessories; for the painter had completely expressed his thought and knew where to stop. He must have been uncommonly interested in his sitter, who was in fact a remarkable character, combining as he did extraordinary intellect with imagination.

A few other portraits in the Boston exhibition call for special comment. That of the Baroness of Dufferin and Clandeboye (née Dorcas Stevenson) is a pathetic picture of age and physical frailty. It brings to view with striking effect that almost transparent pallor of complexion which is so marked in many aged persons, together with certain other signs of advancing years that leave their undisguisable traces. Not so deeply sympathetic and tragic as Rembrandt's mental attitude towards his old women sitters, Stuart is nevertheless not wanting in tenderness as he delineates the waning of life and vigor in this titled dame.

The portrait of Mrs. Samuel Stillman (née Hannah Morgan), lent by the Boston Society for the Care of Girls, was one of the most perfect Stuarts in the exhibition. It was as full of character as any example in the collection, and, like all the typical Stuarts, looked very much alive. Two more notably good things were the portrait of





MRS. THOMAS DENNIE

GILBERT STUART

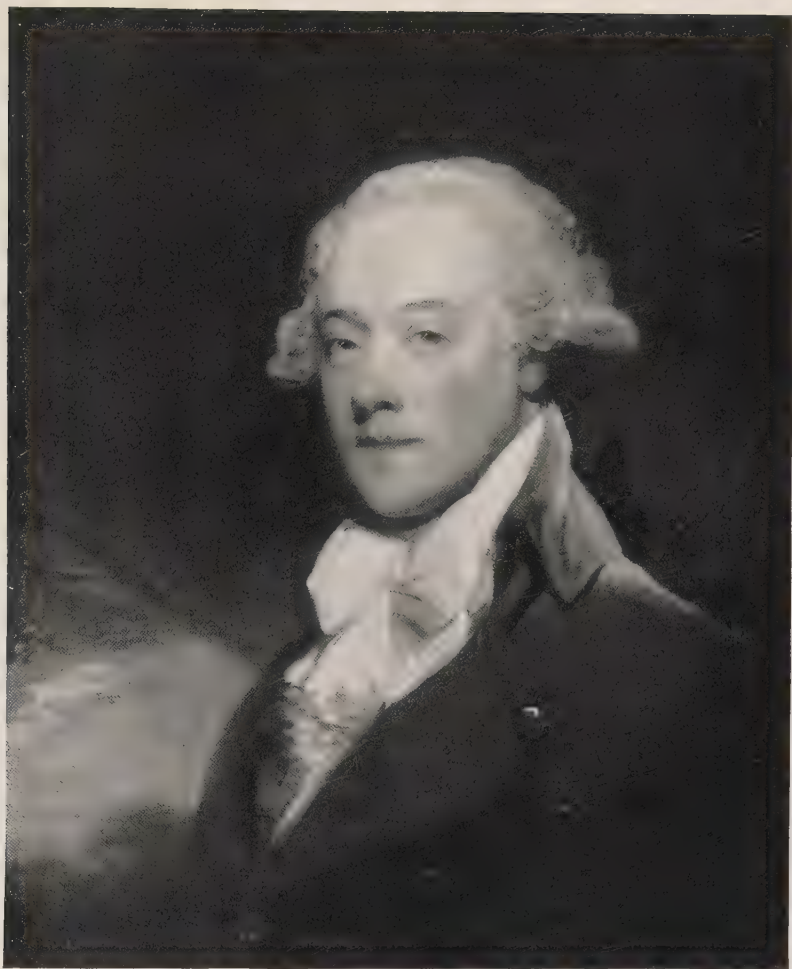
GILBERT STUART MEMORIAL EXHIBITION  
MUSEUM OF FINE ARTS, BOSTON

William Gray lent by Mrs. John C. Gray and that of Robert Gould Shaw lent by Mrs. Henry Lyman. Besides the eighty paintings hung in the Renaissance Court, there were elsewhere in the Museum a considerable number of Stuarts belonging to the permanent collection.

The celebrated likeness of General Henry Knox, which is owned by the City of Boston, but which has been hanging in the Museum for a half century, lost nothing of its éclat by comparison with the surrounding personages in this assembly of great folk. Knox, with his florid complexion, set off by

his bristling gray hair, his robust physique and his air of energy and efficiency, was a congenial subject. The uniform of the time was exceedingly paintable too. I can hardly do better than to repeat here what I said of this sterling work in the *Atlantic Monthly* about forty years ago: "The man is completely in your presence. The painter felt sure of himself when he did this, and it was done joyously, with the unconscious power of a great workman." Knox was close to Washington as chief of the artillery arm throughout the War of the Revolution, and he was our first Secretary of War.





COLONEL JAMES SWAN

GILBERT STUART

GILBERT STUART MEMORIAL EXHIBITION  
MUSEUM OF FINE ARTS, BOSTON

Comparatively few of Stuart's sitters are shown in action, but in the portrait of Mrs. Richard Yates we have an interesting exception to the rule. This lady, whose long nose, prominent cheek bones, and inscrutable expression of countenance, hinting at indifference or disdain, convey the impression of a pronounced individuality, is depicted in the act of sewing. Her quaint costume, comprising a gray satin dress with a shawl of the same material, and a high muslin cap with ruffled edge, encircled by a ribbon, adds to the effect of piquant singularity. The momentarily arrested move-

ment of her hands is perhaps the most felicitous touch of all. It not only looks natural and spontaneous, but, as it were, inevitable. Yet, as a rule, Stuart's drawing of hands is very uneven, and often careless.

The historical interest of the Boston exhibition may be understood when it is stated that the portraits of no less than five Presidents of the United States were lent by Thomas Jefferson Coolidge, president of the board of trustees of the Museum. Of course the far-famed Athenaeum heads of George and Martha Washington, familiar to every American, were there. Though be-



BARONESS OF DUFFERIN AND CLANDEBOYE

BY

GILBERT STUART

GILBERT STUART MEMORIAL EXHIBITION  
MUSEUM OF FINE ARTS, BOSTON





MR. GILMOR OF BALTIMORE

BY  
GILBERT STUART

GILBERT STUART MEMORIAL EXHIBITION  
MUSEUM OF FINE ARTS, BOSTON



MRS. MARY SUMNER WILLIAMS

GILBERT STUART

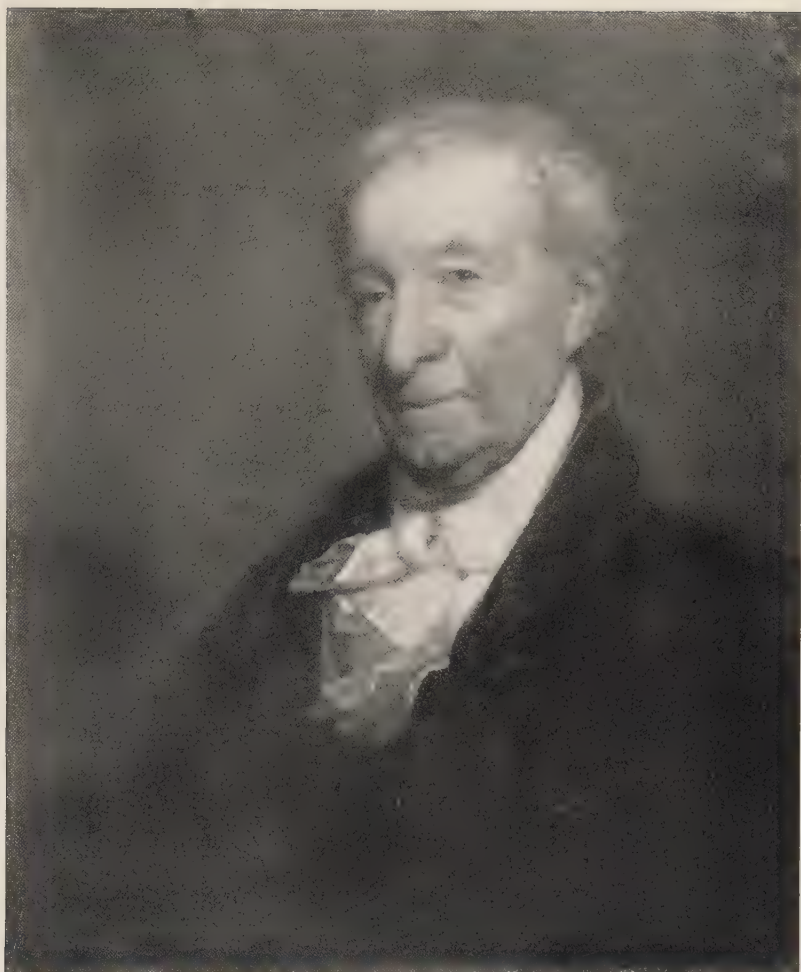
GILBERT STUART MEMORIAL EXHIBITION  
MUSEUM OF FINE ARTS, BOSTON

longing to the Boston Athenaeum, they have been hanging in the Museum of Fine Arts for the last fifty-two years. There were two other portraits of Washington in the exhibition. The other Presidents represented were John Adams, Thomas Jefferson, James Madison and James Monroe. The list of American public men and notables did not stop there. Among the personages were William Ellery Channing, Admiral Sir Isaac Coffin, General Amasa Davis, Counsellor John Dunn, Edward Everett, Commodore Oliver Hazard Perry, Josiah Quincy, Robert Gould Shaw, Governor James Sulli-

van, and enough other men of mark to constitute a very respectable nucleus for a national portrait gallery.

What influence, if any, were to be noticed in Stuart's work as a whole? He did not mean to follow any master, and declared that he wished to find out what nature was for himself and see her with his own eyes - a truly American attitude, and a very wholesome one for an artist - yet it is an admitted and incontrovertible fact that no man, however independent, stands alone and unrelated to his time and its tendencies. We have to remember that he was living for a





PORTRAIT OF GILBERT STUART

JOHN NEAGLE

GILBERT STUART MEMORIAL EXHIBITION  
MUSEUM OF FINE ARTS, BOSTON

considerable period in England at the time when such able painters as Gainsborough, Reynolds, Lawrence, Romney and Raeburn were the active leaders of British art; all of them were accomplished portrait painters, and it is hardly to be supposed that Stuart could altogether escape the powerful influence of such a group of masters. Charles Henry Hart thought that his English work showed plainly the influence of his English contemporaries and might easily be mistaken for the best work of Romney or of Gainsborough. On the other hand, Samuel Isham maintained that his technique must

have been original with him, and that his style was his own.

In some respects his method was superior to that of his British contemporaries. For one thing, he did not resort to glazing and scumbling, as was the custom of the English painters of the eighteenth century. His attack was direct, frank, and vigorous, and his consistent use of pure color may be said to have anticipated the best of our modern methods.

If his work now and then recalls that of any of the British painters, it is, I think, oftenest Sir Henry Raeburn who is brought

to mind. In Raeburn's portraits of men there is a certain massiveness and personal dignity, an aggressive appearance of actual physical presence, and an assertion of virile character and substance, which is matched at times by Stuart in his happiest moments. His General Knox, of which I have spoken; his John Randolph of Roanoke, owned in Washington; and his Captain Joseph Anthony, in a Philadelphia collection, not to speak of other examples which will readily come to mind, are reminiscent of Raeburn. Very likely the Scotch blood in Stuart's veins may be held accountable for this analogy, rather than any conscious intention.

We do not compare Stuart with any

second-rate painters. Every successive showing of his paintings goes to confirm the high regard in which his work has always been held. If it be true that his scope was limited, that he gave little evidence of invention, and that there are wide territories of pictorial art for which he manifested no interest, such strictures surely can make but a feeble appeal to this age of narrow specialization. What he did was well done, and no one has the right to ask more. *Mon verre n'est pas grand, mais je bois dans mon verre.* So long as sound painting is admired and appreciated at its true value, the name of Gilbert Stuart will stand among the best names in early American art.

## AN INTERNATIONAL EXHIBITION OF ETCHING AT THE PRINT CLUB

BY MRS. ANDREW WRIGHT CRAWFORD

THE International Exhibition of Contemporary Etching opened at The Print Club of Philadelphia on November thirtieth, and will remain on view until January second. Austria, Belgium, Czechoslovakia, England, France, Germany, Greece, Holland, India, Ireland, Italy, Japan, Norway, Poland, Russia, Scotland, Spain, Sweden and United States—nineteen countries in all—are represented.

Printed notices beneath work shown by the different countries, in most instances, are unnecessary, so different and distinct are the exhibits.

England has the largest representation, and in this section, as well as others of generous proportion, it is only possible to mention a few. The etchings shown are varied in subject. Comparatively few artists depict local scenes but when they do, the etchings prove of rare and exquisite charm, as, for instance, "Elm Trees near Mells, Somerset" by Stanley Roy Badmin. Here is real knowledge and understanding of subject. One feels that the artist has doubtless known and loved for years the tracery of the trees against the sky, the curve of the road in sunshine and in the snow. "St. Peters,

Genoa" by Geoffrey H. Wedgwood is the work of a master in manipulation of needle on copper; Warlow, in "Street in Cairo" blazing with hot sunlight, Tushingham in "Roman Bridge, Salamanca," Malcom Osborne, in "Little Crucifix, Carcassonne" are all prints that would be loved by any collector either on the wall, or in a portfolio. Just why English etchers, who do such splendid work, should have gone so far afield for subject is difficult to determine.

Outstanding for the creative imagination of the artists, and for beauty of execution, are the etchings of Job Nixon and Elizabeth Fyfe. Miss Fyfe is a comparatively young woman, but she has a luscious imagination. "A Mediaeval Town" with its tapering roofs, water and hills in the distance, is full of poetic spirit, and the two figures on a balcony in the foreground show strong influence of Dante Gabriel Rossetti—whose centenary is being celebrated this year.

Job Nixon's work reveals his originality of conception. The titles in no way conjure up their exquisite beauty. His creations are printed in ink of a warm brown tone and on lovely paper.

England's distinguished lithographers,





MANOLAS

(ETCHING)

ZULOAGA (Spain)



ELM TREES NEAR MELLS, SOMERSET

STANLEY ROY BADMIN (England)

(ETCHING)



DAWN

(ETCHING)

LIVIA KADAR (Czechoslovakia)



ST. MALO

(ETCHING)

MARTIN HARDIE, R. E (England)



John Copley and Ethel Gabain, contribute their first work on copper, which one might suppose had been the medium used by them for years. Several English artists, notably Stanley Anderson and Lionel Lindsay, have shown more than a usual comprehension of European subjects depicted and, by a clever use of drypoint, have added warmth and understanding to their subject. "The Fortune Teller" by J. H. Amschwitz is a brilliant piece of character study.

The painter-etcher, in whatever country he or she may live, shows usually a difference in technique caused doubtless by the angle of approach. The French painter, Besnard, exhibits two outstanding prints—"Le Dejeuner" and "Le Flirt." In the latter, the rhythm and grace of the flowing line of the woman's dress is caught up in the clouds and swirling birds seen through the open window. This feeling of design and grace, a sense of poetry and of imagination, is felt in all of the work shown from France. Modernism in its most livable form in prints comes from France. The gradual swinging away of the ultra-extremists from compositions that were unpleasant to look at to really lovely productions, yet ones that show a strong imprint of their school, is one of the interesting developments of the past five years in the work of every nation. No exhibition of contemporary European work would be complete without Marie Laurencin, Picasso, Pissarro, Derain and the many others who help to form the gay and joyous French section.

Holland contributes subjects of strong local coloring, with the exception of Bauer who has gone far afield to India for inspiration.

Czechoslovakia is capitably represented by Livia Kadar whose curious scroll and floral designs have a charm of their own. Brenner's large "Resurrection" is executed in the old Flemish manner, but nationalized by a banner bearing a Czech motto. "Job" by Istokovits is another print full of unusual strength and virility. In sharp contrast in manner of treatment is the work from India. Here great delicacy is displayed which suggests the Persian miniature. The faces in "Hindu Girls" by Mukel Dey have a strong racial stamp, and our eyes follow with pleasure the flow of the draperies to their sandaled feet. Sweden has a representative

showing, also strong in local color. The frozen fields are white and crisp. In the northern countries, it is perhaps only natural that a number of interiors should be etched. One of the finest of these is by Axel Fridell entitled "From my Study Window," which reminds us of the same subject immortalized by Seymour Haden and our own Joseph Pennell. In Norway, too, a study from a window is shown by the well-known Olaf Willums. Framed by the window panes, against which is silhouetted a tree with pendant berries, one gazes lingeringly at the undulating hills, the flowing river and the stalwart ship. Christian Christenson has caught the very spirit of Norway and makes one feel the sense of the utter loneliness of the Scandinavian fjords and their dramatic desolation.

John B. Souter of Ireland exhibits a "Lady Making Lace" and "Maudlin," both prints beautiful in technique and cleverly handled composition. The free use of aquatint is shown in forceful arrangements from Spain by Iturrino. "Sunday Afternoon" and "Composition," although shown to the outward eye in browns and white, to the inward eye are ablaze with color and aglow with holiday making. Zuloaga's only etching, "Manolas," is one of the few exceptions to the rule that the prints in this exhibition have been made within the last two years.

A group of color comes from Austria, Max Pollak a predominate figure.

The Italian exhibit again has a strong national mark. Benvenuto Disertori, Italy's celebrated etcher and engraver, has caught the very spirit of his land, and withal puts his subject matter with pleasing presentation. Celestino Celestini has achieved remarkable results by deeply bitten lines and by throwing up dark arches in the foreground. The much-etched San Gimignano is shown by him, and a quite unique view of the Forum.

Etching from Germany runs to figure subjects. Light in vein, but with snap and vivid action, are Renée Sintenis' dogs, as clever as bronzes by this well-known artist. Liebermann upholds the old traditions of German art, and Corinth arrests our attention with a boy bending to the oars. Russia also shows figure subjects and interiors. Scotland, of course, claims some of the world's outstanding etchers. McBey, Cameron and Muirhead

Bone are names to conjure with. Exquisite examples of work by these men are included.

As hanging space in The Print Club is entirely inadequate for the numerous prints of merit sent over by European countries, and, owing to the fact that this will be the sixth year that the Club has held an Annual Exhibition of All American Etching, the jury thought best to invite only sixteen artists from the United States to enter the International. Armin Hansen, Levon West, Childe Hassam, Thomas Handforth and Charles H. Woodbury are among the many Americans tried by public taste and not found wanting.

At this writing, the Exhibition is on the walls and open to the public. The way it hangs is a surprise. That the creations of 169 artists from nineteen different countries look well side by side is an unexpected and pleasant fact. It goes to prove what many

of us have contended—that a building or a room need not be of a certain period or school to be harmonious and beautiful.

The exhibition was assembled primarily to enable students and collectors to see brought together for the first time in America the best work being done by nineteen European nations. Why so many Internationals this year? Has the question occurred to you as it has to us? May the answer not be the fact that a realization has come that, inasmuch as nations cannot exist alone, so the art of nations must be brought together for study and comparison, in order that each may learn and gather in fruit from the other. One country gives us superlatively fine technique, another emphasizes composition, another originality, another poetry, another beauty of subject matter, etc. Will it not be the artist who can gather all of these in one, who will live beyond his day?

## THE PHILADELPHIA WATER COLOR CLUB AND ITS TWENTY-SIXTH ANNUAL EXHIBITION

BY THORNTON OAKLEY

THE Philadelphia Water Color Club was founded in 1900. Previous to that year, little interest in Philadelphia had been manifested in pictorial exhibitions of works in media other than oil. Not only in Philadelphia but throughout the United States the generally accepted conception of exhibitions of importance had become one in which the dominance of oil was assumed as a matter of course. The so-called lighter media had all but been forgotten. The dazzling history of water color art, the achievements likewise by the masters of bygone years in other forms of expression, such as black and white and line had become clouded by a day indifferent to all modes save oil. The size, the visual importance, the pomp—or may a water colorist be forgiven if he term it at times pomposity!—of canvases had seized the minds of the beholders, had turned them from consideration of those subtle fields in which have

always reveled the inquiring, joyous spirits in the sphere of pictorial art.

Ah, water color, what exhilaration thou offerest to him that loves thee! With what thrill thou lendest thyself to him who understands what thou hast in store! What more buoyant, radiant contribution to the history of the beauty of the world can be found than Turner's handling of thy powers? What in majesty has equaled Homer's love of what thou in all thy bounty offerest? Amidst the amazing output of the canvases of Sargent, what in breathlessness of execution, in glamour of light, air, texture, color, can hold a candle to his grasp of thee? Oil has its power, its virility, its steadfastness, its clear-cut purpose—can we not think of it as masculine?—but, water color, thou hast a charm thine own. May we not call thee feminine? Subtle, winsome, gay, illusive, mysterious with an indescribable appeal, thou captivatest the imagination of him who turns to





HOMEWARD

(WATER COLOR)

EMIL J. BISTRAN



PASTORAL

(WATER COLOR)

EMIL J. BISTRAN



THE SUGAR MILL

(WATER COLOR)

W. EMERTON HEITLAND



GAS, GRAVEL AND COAL

(WATER COLOR)

W. EMERTON HEITLAND





THE ARABS

(WATER COLOR)

JOHN WHORF

thee: thou givest rise to intangible delight, stirrest the human soul with longings as never can sheer might.

So thought a group of ardent workers who in that memorable year of 1900 founded the Philadelphia Water Color Club. Chief amongst them was Charles E. Dana, he who was the club's first president, he who first conceived of its foundation, he who in the annals of American art stood, and will ever stand, a brilliant exponent of pure water color craftsmanship. Today established in his memory, the Dana Gold Medal is awarded for "boldness, simplicity and frankness of work," thus serving to maintain throughout the years appreciation and exposition of those qualities so integral a part, so essentially the life of the medium of water color. There, too, was George Walter Dawson, the club's first secretary, and, since the death of Charles E. Dana, its indefatigable president. (Who in water color more than he can tell a water lily's purity? Can reveal the enchantment of an Italian garden?)

Throughout the past score years George Walter Dawson and his enthusiastic co-

workers have watched the club develop from its arduous and slow beginnings to its established position, not only in its own community but also in the art world of the United States. They have beheld the exhibitions of the club, at first but tentative groups of works almost timidly wondering whether there might prove sufficient public interest to maintain their life, become nationally recognized as exhibitions where may be seen the highest achievement both from at home and from abroad. (Was it not the foundation of the Philadelphia exhibitions that gave impetus to like movements in Brooklyn and Chicago?)

They have beheld the club's membership enlarge from its handful of founders to its present ever-increasing company of artists in well-nigh every pictorial field, from well-nigh every important section of the United States. They are proud, too, of its ranks of associate members who with steadfast support make possible the increasing scope of the club's activities.

They have seen the establishment of awards, not only in the Dana Gold Medal,



PLOUGASTEL-DAOULAS

(WATER COLOR)

THORNTON OAKLEY

but also in the form of purchase funds and recognition of accomplishment in Water Color, Illustration and the Graphic Arts.

They have founded a collection of water colors, annually added to, wherein may be seen examples by the masters of the craft.

Due in vast measure to the cooperation of the Pennsylvania Academy of the Fine Arts has the increasing usefulness of the Philadelphia Water Color Club been possible. From the date of the club's conception Edward Hornor Coates, then president of the Academy, grasping the significance of the club's designs, sympathetically in accord with the purpose of its founders, lent all aid from his own organization. With the Academy's financial assistance, with the privilege and prestige of the Academy's galleries, the club grew and thrived as with-

out such aid it could have done only with an almost impossible struggle. Today under the presidency of John Frederick Lewis, the Academy maintains its bountiful cooperation, aiding in carrying out the club's desires and ideals, placing its management at the disposition of the annual exhibitions. What more perfect arrangement for the maintenance of distinguished expositions can be conceived?

With which perhaps too extended an introduction let us turn to a brief consideration of the club's Twenty-Sixth Annual Exhibition on view, at this writing, in the galleries of the Pennsylvania Academy.

It is indeed a quarter of a century now through which the lovers of water color art have watched the development of the Philadelphia expositions. Never, do I believe,





NEGRESSES

(WATER COLOR)

LUCIEN SIMON

have, they felt otherwise than touched as by fresh winds of heaven as annually they have viewed these galleries. This year accentuates the sense of freedom. Light, air, color, rhythm; spontaneous outpouring of creative souls—this is the spirit of the walls. Verily is it not the spirit of all art? What is art if not the pouring out of thought, the expression of ideals? No obvious struggle for utterance, no grinding of the wheels of the machinery that produces can be tolerated where art exists. Let mediums becloud the message, let methods fill the eye and din the ear, straight-way art is swallowed in mechanics, utterance becomes physical, vanished are thought and dream, truth gives way to fact, the intangible is extinguished in material things.

So find we then these galleries. The breath of oceans, romance of ships; the height of

hills and winds of space; the mystery of shadow and the glory of the sun; the pulse of cities and the wonder of human life—these are the message that lift the exposition—as has it not throughout the years lifted the Philadelphia expositions?—from the dull consciousness of gallery walls into a vital tale of nature and of man. Must I name names? Of what import they when walls breathe life and the beholder is transported into a realm afar from gallery interiors? Yet shall I mention four—W. Emerton Heitland, John Whorf, Emil J. Bistran, Lucien Simon. I would signal Heitland because does not his work magnificently exemplify all those qualities of which I have just been speaking?—unbounded enthusiasm, breathlessness of message, light, color, movement, life of tropic isles that enthrall

imagination. Whorf, too, with ecstasy of color casts a spell on the beholder, opens gates into enchanted worlds. Likewise so does Bistran, whose now enshadowed, now illumined clouds and hills reveal the might and splendor of creation. Lucien Simon's dark skinned folk tell of color and strange lives far from the shores of twentieth century America. Proud is the Water Color Club to welcome Simon in its exhibition. In France no painter more than he has achieved the heights, and in this Philadelphia exhibition his group of studies lends that international note which has never utterly been absent from the Water Color Club's activities. It reveals the universality of art.

A word about the hanging. What layman has ever realized the subtleties of hanging? What questions enter the problems of arrangement!—harmonies, balances, rhythms; axes, solidities and unities of effects; the need of groupings that will not confuse nor from monotony lack in interest, nor, yet again, from insistence on the bizarre, detract from the calm message of the whole. Subtle indeed must be each spacing; a fraction of an inch may disturb the harmony of all. No exhibitions, do I believe, have ever been more understandingly hung than the Water Color exhibitions at Philadelphia—nor is the present exhibition an exception.



PORTRAIT, EMBODYING NEW PLASTIC TREATMENT, PRODUCED BY THE STATE  
PORCELAIN MANUFACTORY, MEISSEN. P. BORUND, DESIGNER





MODELLED FIGURES AND GROUPS, EXPRESSIVE OF MODERN TREATMENT BASED ON TRADITIONAL FORMS, PRODUCED BY THE STATE PORCELAIN MANUFACTORY, MEISSEN

## THE PLACE OF THE DESIGNER IN THE CERAMIC INDUSTRY

BY ARTHUR THEODORE FINCH

**A**PROPOS of the International Exhibition of Ceramic Art brought together by the American Federation of Arts, which opened at the Metropolitan Museum of Art in October and is now making a circuit of other American museums, it seems apposite that attention be given to the subject of ceramic design.

Since Josiah Wedgwood stood with his wooden leg alongside James Brindley, the famous engineer, and turned the first clod of soil for the Trent and Mersey Canal, much water has flowed from the Trent into the Mersey estuary; whilst, too, many ideas have flowed from the virile brains of the Five Towns in Staffordshire and of those older faience manufactories in Europe, which have transformed the production of pottery as we know it today in the United States.

Certainly in the manipulation of the plastic clay, through its many and complex processes, including grinding, preparation of slip, modelling or shaping, decorating, glazing, and firings, the finished products of the kiln have had the devotion of able potters, chemists and technicians of all kinds. None

the less also, though to a less satisfactory extent from a variety of causes, the pottery industry of Europe as a whole and the younger industry of Ohio have had at their command the services of capable designers both in form and decoration.

Being, as we are today, on the eve of great changes in the economic organization of our industrial civilization, a civilization which has transformed the taste and outlook of vast masses of people through its mechanical inventions, it becomes opportune to discuss the place and value of those who function in the pottery industry, primarily in an endeavor to formulate forms and patterns that influence taste, whatever their impelling motive may be in so doing.

Certainly from the standpoint of its design, as well as its technical qualities of manufacture, no industry has undergone so many changes in the taste and variations in the technique of the finished product as has that of pottery and porcelain. In the Metropolitan Museum of Art, no less than other of the national treasure houses of America, can be seen kaleidoscopically, as it were, the



MODELLER AT WORK IN THE STATE PORCELAIN MANUFACTORY, MEISSEN, GERMANY

rise and fall of the ceramic art in the East and the older civilizations of the Americas like Peru and Mexico, thence through the connecting link of the Near East, and to Europe, and the evolving types of the United States' potters themselves. And as we see and examine the humble craft work of eighteenth century Dutch-Pennsylvania workers' imperishable pieces, we trace in the mind the efforts of the potters of ancient Egypt, who placed the manufacture of ceramics on a sound technical and artistic basis. Thence, onwards, through the intervening years, which saw the development of ceramics to its highest expression from a crude craft in the masterpieces of the Greek decorators of Pliny's time and the T'ang, Sung, and Ming potters of China, to the centuries of decline following the collapse of Roman civilization. Then again a rejuvenation. This time it was in the Near East, Syria and Persia, whose pottery craftsmen evolved their superb manipulation of colors and decorative form and pattern, which still inspire the modern producer. And, lastly, the recrudescence of its manufacture in Europe, in the varied productions of Italy

and Spain, the distinctive Delft wares of the Netherlands, the fine German stone-ware and later hard porcelain, and the vigorous designed earthenwares, the soft paste porcelains of eighteenth century England.

If there is one characteristic which stands out more prominently than others in the wares of the past, before the vast mechanical changes ushered in by and directly consequent upon the Industrial Revolution, it is the individual quality in the design. It might be a crudely finished pot, an indifferently potted one as in the case of the Greek wares. But, whatever the technical defects were, all were diminished through the exercise of a passion for sound form, an inter-marriage as it were of the slip decoration with the body, or the deft handling of the decorator's brush, and directness in the laying on of glaze. One or other of these qualities are present in the old wares, making them, with all their defects, treasured possessions, as distinct from their purely antique interest, which may be affected or sincere! For the modern potter who to live must sell his products in his own and, some-



times, other markets, the value of the designer lies in two directions: First, his power to utilize or adapt his talent to the inevitable humdrum mechanical processes of manufacture that are inseparable from up-to-date industrial organization as, for instance, at certain works in Trenton, New Jersey; next, to transform by means of it, and in spite of the limits set by these processes, a vase or a table service when it leaves his hands that has a distinctive appeal to the public and the buyer, through the expression of individuality in the modelling or surface decoration.

There are, however, some amongst both American and British pottery manufacturers, who, while recognizing the necessity for the utilization of the services of a competent designer in their works, will question whether the public and the trade buyer have any sound notions at all of what constitutes a distinctive design. And they will follow up this assertion, as I have heard them, with another, of direct consequence to the success of their business, as they conceive success. It is this: whether the designer, in being allowed to follow his own way of producing a distinctive and admittedly meritable design in itself, may involve a costly capital expenditure for new moulds, etc., which will bring in little immediate return. They will reason this wise: that the public, caring rather for the "last thing out" instead of paying attention to good taste in the design, will be likely to buy sparingly of an article or services of wares embodying essentially distinctive qualities whether in shape, material, quality, color, or applied or surface ornament.

The viewpoint of the manufacturer as outlined above, affecting as it does the whole status of the designer in the works, and to a large degree the progress of the American industry on its artistic side, requires the most careful consideration. I will return to this point later. In the meantime, consider the respective special functions of designer and maker in a works in Ohio or elsewhere today.

It is the designer's province to create and fashion in and on the material a piece of pottery which will satisfy his own sense of good taste. Further, if the resultant design is to be soundly constructed in all respects, the designer must accomplish it with

the greatest economy of effort. Conjoined with which he must bear in mind all the time the nature of his material and the use to which the article is to be put by the purchaser. Again, and very important, he must pay due regard to the exigencies of ultimate factory cost in the planning of the design, if it is to pass the scrutiny of the manufacturer, i.e., his works managers and selling department.

What, then, is the manufacturer's concern? His function primarily is to sell the completed design through the medium of his travellers and agents. When he sees the trial piece, although it may be and is soundly constructed, is economic in costing outlay, he may, however, stop it being carried further, having doubts as to its salability and acceptance by the public. There may be, though, a conference between the designer and himself. Resulting therefrom, certain alterations are made in the form of the design as a whole, which in the manufacturer's view will add to the chances of the sale of the finished article. But such alterations insisted upon by the managerial side of the business may result, and not infrequently do result, as is evident from some of the units in *hors d'oeuvre* dishes of a well-known maker of standing here which were shown to me, in a "hotch-potch" completed design. In the process of alteration, the designer with ideals, unless he has the strength of purpose and economic freedom possessed by a William Morris or a William de Morgan, is too often induced to lower his standard of design.

If there were no other influences at work than those embodied in the oft-times preconceived ideas both of the manufacturer and his dependent designer as to what constitutes a good design, and if their compromises were invariably to be marketed to the exclusion of individual creative efforts, then in time the designer's special function would cease to exist. His peculiar appeal expressed through his material or in the pattern alone would meet with no response amongst the public. We should then be aesthetically back again in the Dark Ages of ceramic design—those long series of years in Europe (though not in China) immediately following the decline of Roman civilization, when all European arts had well nigh perished.



A GROUP OF "MOORCROFT" WARE

Fortunately for the success of modern ceramic production and the desired revitalization of the designer's individual status in industry, the movement of the public in matters of taste is a major factor that cannot be ignored. First of all, the designer must endeavor to gauge the underlying influences which periodically impel the revolt of the public against a certain phase of design expression. By so doing then he may and can, in his capacity as artist, rejuvenate from his own more sensitive spirit the concrete forms of design or surface pattern from the decadence into which they have sunk through the indifference of his forbears to the fundamentals of sound construction in form, color and material effects of pattern applied to or in the clay body itself.

But if the designer is to succeed in his function of infusing a new spirit of ceramic design which will appeal to the public, now being supported by the more enlightened among the big American stores, he must decline to be carried away by a furore cleverly staged and managed by partisan interests, which is not directed towards the maintenance of sound principles of constructional design. To make, for instance, a cup that belies its curved circular form, the dominant characteristic of ceramic design, is not aesthetically satisfying or the best means of expressing the clay material. Such concepts, when transformed in the material into a concrete design, and possibly accepted by the manufacturer because of their so-called novelty of treatment or idea, will



have a disintegrating effect whose ripple may at least temporarily direct the main stream away from a true and pure renaissance of ceramic form and decoration. Further, the designer, however humble his sphere of creative work, in evolving new conceptions should strive to avoid the

forms and decorations in America? Undoubtedly, the impelling motive of the revolt was against the degraded condition into which craftsmanship had sunk in the years following the Industrial Revolution, and nowhere more so than in the English potteries, with a few exceptions as represented by



GRAPE VENDOR, PRODUCED BY THE ROSENTHAL WORKS, SELB, BAVARIA

temptation of declaiming against others who keep to safe, accepted forms.

In the effort to ascertain the impelling motive which has brought a definite revolt on the part of the public from time to time against the prevailing mode of ceramic design (or, for that matter, some other branch of industrial design) and the endeavor to profit by the mistakes then made, much will have been done towards establishing more satisfactory working relationships as between the designer and the manufacturer, and both with their ultimate masters, the public. What, for example, brought about the widespread result in the eighteen-seventies against Staffordshire's Victorian crockery

the Mintons, Copelands, and Wedgwoods.

But beyond the motive leading to the revolt, and largely determining its active expression, was an intellectual movement dominated by enlightened designers and individual manufacturers; unorganized though it was in the same sense as the German *Werkbund* movement that has had such an influence on the improvement of German ceramic design, and remarked in the fine work produced today by the leading makers, some of whose efforts are represented in the International show.

This intellectual movement lay at the root of the changes brought about in ceramic design, as in other modes of art expres-

sion. It was Josiah Wedgwood in collaboration with his well-chosen modellers and other artists who in the eighteenth century initiated and directed fundamental reforms in ceramic art as applied particularly to useful wares. I write not here of the effect his work had in undermining the faience productions of the Continent, that was to have such momentous and, in many ways, disastrous artistic effects on ceramic design in ornamental wares; withal inevitable from the period when hand-work gave way to mechanical and machine productions. Be it remembered, too, that Wedgwood's efforts met with the public's appreciation. In this connection it is apposite to quote from the Right Hon. Josiah Wedgwood's "Staffordshire Pottery and Its History":

"Wedgwood wanted perfection, and he got perfection; but he wanted to sell as a business proposition, and when we find him wondering whether he can keep up the price of his common cream plates to four shillings a dozen, while the other potters have brought their price for the same plates down to two shillings a dozen, then we catch a glimpse of how well it paid."

Similarly, at the time of the revolt against Early Victorian pottery designs, fostered by the English Gothic movement, the late W. S. Coleman in association with his principals, Messrs. Minton, who later with N. Solon's assistance produced the *pâte-sur-pâte* ware; the firm of Copeland, and Doulton, among a few others including Wedgwoods of Etruria, were responsible for many outstanding improvements in the form of surface decoration and shapes, both of useful and ornamental china and pottery.

Of course, it needs scarcely be said that I am not suggesting that the ceramic designer in America should *holus bolus* turn his attention to imitating the efforts of his forbears in the field, whether European or American. Nor do I suggest that designers should scramble against each other to produce the latest, the last pattern out, in the hope that the public will rush to the stores to take it up. Certainly no more foolish notion has been adopted than the one that the newest moulded jug, or what you will, is better in shape and format of patterning than the one modelled before it. Or that other one that, amongst the individual pottery craftsmen, now making progress here,

there is anything artistic in affecting to imitate in modern work weaknesses in utility and finish in old pottery incidental to the limited technical knowledge of the earlier craftsman.

For the designer of today, and no less also to the growing American industry, what is of consequence is that real improvements, however slight or insignificant they may be, in the quality of ceramic design help him and the apprentices training under him in the works to work more freely on better designs, and still further advance the quality of already well-established, constantly selling older patterns. Methods which are in themselves bad, or designs that are retrograded in character, injure the outlook of the designer and crab the efforts of the younger workers in attempting to break new ground. For example, the fashion which set in some years back of gilding china, "finishing" the reliefs in surface patterns on handles and lids, and edges, with streaks of liquid gold, has undoubtedly reacted to the disadvantage of the free expression of the designer in conceiving a better method of dealing with the surfaces of table wares. Then if the form of the design by the exigencies of modern production must be cast in a mould, and so serve for many different patterns to be applied by the pattern designer, is it not, after all, but common sense and ultimate good business that the modeller should in working out his form aim at gracefulness of outline? Fortunately, at least in details, the lesson is being learned that handles to vegetable dishes, jugs, lids, etc., should harmonize with the structure and at the same time fulfill their utilitarian purpose of being picked up easily.

The leavening process which has been at work during the post-European war period, both in the United States and the English potteries and the German and Swedish works in particular, has provided the designer with many opportunities to reestablish him in his rightful position in the industry as the initiator, the planner of pottery forms and surface patterns. No longer is he, except in the minority of works, the mere executant of copyist suggestions from without, whether by the manufacturer or the factor-dealer. This, in itself, is a good step forward; for it gives a better status to the designer with individuality in the works



itself, in his associations with the outside world of buyers and the public where his name is known, and to the manufacturer's reputation.

Finally, today, amidst the onrush of competition, of mass production of common-

place articles, the individual quality which is associated with a worthy signature, of potter or designer, will redound to the credit of the pottery industry of America and elsewhere, and to the distributors of such distinctive articles of pottery.

## A NEGLECTED SCIENCE: WHAT AESTHETICS MIGHT CONTRIBUTE TO AMERICAN LIFE

BY JOHN M. WARBEKE

THE study of the arts in their various forms is one of the most liberalizing and humanizing influences in the process we call education. It is not without reason that we use the phrase "College of Liberal Arts" for institutions designed to train exceptionally gifted young men and women to the richest possibilities of life. Studies centering about the arts are called the "Humanities" because they are by nature disinterested, serving no purpose ulterior to the happy activity of the mind itself. He who reads poetry or studies sculpture for the purpose of making money or of attaining social éclat, simply defeats his own purpose. On the other hand, even the student in a trade school when he comes into contact with art attains something of that generosity which grows from the desire to do a thing exceptionally well and for its own sake.

The reasons for this are not far to seek. There are no illiberal, or inhuman, or unhappy arts. All genuine art stimulates imagination to a set of values which are intrinsic. It is often potent enough to change one's whole attitude toward life. A year's study of Greek sculpture, if genuine, makes it difficult for the young collegian henceforward to think of his fellow humans as mere instruments for the production of commodities. He will have come to realize not only that every portion of a human body reflects an indwelling soul but that the most important thing about a man is his soul. In proportion to the student's realization of art's meaning, his life will tend spontaneously to take on the qualities of a work of art. The inexorable demands of excellence represented in every artistic undertaking

stimulate him to repudiate slovenly work of every kind. Once he has observed that a Fritz Kreisler not only strikes no false notes but also allows himself no single tone off color, he begins to realize the contrast between make-shift, disgruntled 60 per cent work and the inspiring 100 per cent of the artist. Even his manners and words tend spontaneously to reflect the claims of excellence. Whoever succeeds in attaining the spirit of the liberal arts is henceforward bent upon a best possible performance, whatever his work may be. Witness the fact that President Pritchett of the Massachusetts Institute of Technology found that his best students were those who had come into vital contact with the heritage of classical Greece —by its dominant artistry perhaps the most potent of all incentives to excellence.

But the full potentialities in this direction are clearly not realized in our colleges today. Some of them are almost Hamlet with the Prince of Denmark left out so far as the liberal arts are concerned. Most do indeed offer biographical, historical and critical courses in one or more of the seven arts, generally beginning with literature. And only the crassest utilitarian will fail to be grateful for even so much. The study of great literature and the life experience of its authors are surely enlightening and inspiring to any human being. The history of painting and sculpture (which are generally next to receive consideration) is also important especially as bringing students into contact with the work of great painters and sculptors. For the kindling power of excellence shows itself even by passing examples. And the biographies, studies of

artists' methods, and their historical relationships, which generally form part of such courses, are as valuable as any other history or criticism.

A far more important study, however, which so far has been only faintly realized in our colleges, is that of aesthetics. Most of my readers, including many college graduates, will hardly know what is meant by the term. Many will doubtless be inclined to smile when they bring to mind their associations with the words "aesthetic" and "aesthete." These may take the form of queer over-refined geniuses or wickedly sophisticated poseurs indulging in something like sentimental maundering. Perhaps there will be pictures of pink teas and rhapsodists wearing sunflowers on their breasts like Oscar Wilde, or of grossly "independent" and degenerate folk who talk much under the influence of "temperament" being little amenable to reason. Is it any wonder that a science calling itself Aesthetics should suffer from its name? Or that honest, red-blooded sensible Americans should not miss it in their courses of study?

Another common and no less disastrous opinion is the presupposition that in matters of taste (as in matters of right and good) you can reach no definite conclusions. Witness the wide discrepancies in judgment of what is genuinely artistic! And especially the "bloodless ballet of philosophical abstractions" into which those are drawn who attempt to penetrate to the nature and essence of art in some more comprehensive sense! A Commencement orator recently characterized such efforts as "pseudo-science" and amused his auditors by quoting definitions of beauty which he declared were quite beyond his intelligence. His conclusions were, of course, that such undertakings are futile and that ordinarily intelligent people know well enough what is good and bad in art.

Now all these opinions and comic associations of ideas are the baldest travesties or fallacies. Every science, going deeply enough into its data, attains results which are not always obvious to the casual reader. Nor do investigators in physics, astronomy or psychology always agree among themselves. Imagine the ease with which discredit could be thrown upon psychology, for instance, by enumeration of the various

"isms" which are current! And with what wrecks the history of chemistry is strewn! The same is, of course, even more true of aesthetics in its effort to make intelligible the unusually baffling facts and experiences which we call art. The divergencies which are found among theories of beauty are in this respect parallel to the various theories of electricity, or those of biological evolution.

There is fortunately a large measure of agreement as well. The elementary analysis of any work of art as undertaken by aesthetics quickly shows that none of the qualities associated with the "aesthete" have anything to do with it. Nonsense, sentimentality, exaggeration, weakness, silliness, vacuity, are precisely the antithesis of what one finds in works of art. The beginning student examines, say, the Hermes of Praxiteles or the Lemnian Athena with the question in his mind: "What was the sculptor here endeavoring to set forth?" And he soon discovers that the Hermes is no maundering poseur but a keen-minded intellectual, strong in body, restrained in emotions, vigorous in will but not pig-headed—in short, Praxiteles' ideal of a great-souled being in a glorious time of physical and mental serenity. The Athena he recognizes as another vision of perfection, lithe and exquisite and strong, penetrating without being "academically" dry, modest and yet unashamed. In the same way his examination of great examples from the other arts leads him in precisely the opposite direction from the sentimentalities, superficialities, and imbecilities frequently associated with "aesthetes." The science of aesthetics is as remote from this as chemistry is from alchemy or magic.

Instead of resting content with the bewildered "Ah's" and "O's" of the ignorant or with the offhand judgments of those who refuse to analyze their data, the student of aesthetics adopts the scientific method. He classifies his facts, studies their common qualities, and endeavors to ascertain the laws and principles back of what he observes. He examines art as a form of human experience and tries to coordinate it with our other interests and activities, thus making more significant and intelligible what is probably the greatest source of human happiness and certainly the most reliable index of our civilization. If we have faith in the



value of knowledge and in the desirability of recognizing and appreciating excellence, we shall surely encourage his effort.

Let me illustrate how the discovery of simple qualities common to great works of art—whether they be music, poetry, architecture or painting—clarifies one's judgment in these matters. Classification quickly shows that three groups of qualities are always present. These are, firstly, the formal ones such as balance, proportion, unity in variety, and so forth. Then there are the sensuous qualities. An art work has a vivid appeal to one's senses, notably to eye and ear. Thirdly, it never lacks expressive qualities, meanings which are sometimes verbal (poetry), sometimes pictorial, sometimes melodic, sometimes spatial (architecture and sculpture). A piece of music will perhaps be our best example. Everyone acquainted with the rudiments of the art recognizes the formal qualities: a definite scale, rhythm, time, melody, harmonic sequences and the rest. And even the most modern exponent of expressive noise would hardly deny that musical compositions are designed to please the ear simply as sound. A boiler factory or a subway let loose in an orchestra would lack sensuous appeal, cleverly as it might otherwise be designed. On the other hand, the characterless tones of tuning forks, howsoever pure their formal quality (pitch), would satisfy our sensuous demands as little as a cracked voice singing a song. A Czerny étude, on the other hand, may have perfect form (the qualities mentioned above), the performer may produce exquisite tone quality (sensuous), but if he has no intuitions to express, "nothing to say," his "music" remains mere notes, correct as to form perhaps, but empty.

Now this very elementary principle, which every student recognizes as soon as the facts are investigated, has its parallel in all the other arts. A meaningless flow of words, howsoever rhythmically or mellifluously arranged, is not poetry, though rhythm and the lilt are very important qualities. Painting which disregards formal and sensuous qualities, even though it give violent expression to some poignant meaning, makes a fragmentary use of its medium. Sculpture which hideously caricatures the lines and planes of the human body may give expres-

sion to power or terror but clearly fails to use the full resources of the art. How many confused purposes which hinder progress as well as bewilder our judgment can be overcome by simple analysis! Consider the "modern" experiments in "elbow" music; or in "scales" which obviate the necessity of definite pitch, thus enabling the performer to slide up and down without being bound by the formal "straight-jacket" of arbitrary notes (Hawaiian); or in scales which though definite do away very largely with the possibility of harmony; or in jazz with its ceaselessly syncopated time—one kind only from a long series of possibilities. How other than by a realization of our resources can we help the bewilderment or narrowness of those who recognize but a few of them, and these generally the most primitive? Music undoubtedly *began* as expressive noise, howls and glidings without definite tonalities, without cadences or other harmonic forms, and with much emphasis upon catchy beats. Primitive sculpture was undoubtedly heavy, angular, crudely inept in dealing with the human spirit. Early painting doubtless resembled a child's drawing, a child's color sense, a child's perception of balance, unity, perspective, etc., a child's meagre intuition of meaning. Primitive poetry we know lacked the form, the lilt, and the meaning of Homer, Sophocles, Shakespeare. But would facts such as these prove that the future points to jazz, cubism, futurism, and the Dial for progress in the arts? Why must we restrict ourselves to dug-outs after we have learned to build above ground?

Perhaps some readers may at this point infer that there is no "practical" issue here, but only something "academic" or at best concerned with art museums, prosody and painters' conversations. But consider the depressing hideousness of our American cities and towns—the wealthiest cities on earth with much the finest opportunity of developing into all that might please and delight our souls, if our resources had been used intelligently! Yet we fly from them to the country—only to find that here, too, man's contribution to nature has been in large part a distressing one. How much an enlightened interest in the use of our desecrated riches might do to make city and country alike inspiring to our imaginations! Even the rudiments of our neglected science, if

they were part of our general education, might well have made the splendid resources of Chicago into as great a delight to the eye as Paris, or Los Angeles into as lovely a place as Florence. Surely this is a matter no less practical or important than the study of algebra, business methods or psychiatry. Education to aesthetic values promises more in fact than any other study by way of raising the quality of human life. The development and appreciation of the arts in any nation or community is the best index of the distance it has travelled from barbarism. Their inspiration is our chief hope against the deadly Main Streets and Babbitt forms of society.

Intelligence in these matters not only promises to spare us from pseudo, crude, and atavistic forms of art, but to point the way to richer life even where now dullness, depression, emptiness, monotony, stupidity and dreary commonplaceness indicate the absence of the arts. On the psychological side aesthetics has demonstrated beyond a doubt that all normal human beings are gifted in varying degrees with art intuitions which ignorance commonly discourages or suppresses. Once this absurd genius-cult has been dealt with, a dogma which too long has divided mankind into aesthetic sheep and goats, divinely inspired elect and the hopeless ones of outer darkness, we may hope for better health all around. The evidence that art is native to humanity has not made great poets or painters less glorious, any more than our realization that all saints have a past and all sinners a future has destroyed the grandeur of moral excellence. On the contrary, the fact that artists give expression not to the whims of some irresponsible god but to humanity at its happiest and best, augments their glory. And the subhuman fallacy as well as the superhuman one, are met by the same facts. Biographical aesthetes of the Nineteenth Century tried to demonstrate the microbe basis of genius. There were so many poets and painters who suffered from tuberculosis, alcoholism or even insanity. . . . Artistic experience is therefore due to glandular secretions, bacilli and mental diseases! When the *works* of these selfsame artists (in so far as they are successful) show an activity of the healthiest and sanest order! Often, it is true, lesser artists falter under the strain

of great experiences. And then they fail. Like other men they also die of disease. But the general fact remains that artistry is a genial and serious activity of human minds in vigor, sanity, balance and health of feeling, giving expression to their happiest intuitions even in the terror of tragedy. The point cannot be expanded here. Suffice it to say that our great examples—men like Sophocles, Phidias, Leonardo, Shakespeare, Goethe, Brahms—were none of them diseased souls. Nor were the lesser ones in their periods of artistry, if we can judge by their works.

The bewilderment and cross-purposes which have been so momentous to our common life by the confusion of morality and religion with art, have also been lessened by the science of aesthetics. So wide-reaching is the aesthetic urge of human nature that one can hardly mention any aspect or part of life which is not influenced by it. From the making of a spoon or a shoe to the inmost character of a loved one, the presence or absence of its charm is no insignificant matter. Try to conceive of religion without the aids of architecture, music, poetry! Imagine a morality whose ideal of life was characterized by discordant, disproportionate, repellant ugliness! Yet analysis again shows that art is neither morality nor religion, important as it is for both. Aesthetic intuitions are imaginative, contemplative, creatively free, as contrasted with the exact or logical representation and reasonings of science. For instance the deliberated plans of right *action* by which we determine our conduct when we act conscientiously are very different from the contemplative intuitions of the artist, which are not related to action. That is why art can deal with the worst evils imaginable, even to murders and crucifixions, sympathizing too with all concerned, without losing its character as art. Like every other human interest it can claim no exemption from that critique of civilization which we call morality. But what Tolstoi and Ruskin failed to realize when they identified morality, religion and art was the fact that a picture or a sonata is not, as such, a plan of action or an adoration of God, even though it may contribute to such ends. To judge the picture or sonata, then, by its contributions to religion or morality is like judging the value of food by its



beauty, or the distance to New York by the pleasantness of the journey—important considerations indeed, but not the specific, intrinsic matter.

Aesthetics as science cannot aspire directly to foster the creative intuitions of the artist. The utmost knowledge of harmony, counterpoint and theory cannot of itself give birth to so much as a snatch of great melody. But since we know that appreciation and creation are the same function in differing degrees, we see why it is that intelligent realization of the arts in their essence indirectly and spontaneously fosters creation—in the measure, of course, of one's intuitions.

There are no inconsiderable advantages then to be expected from the study of this neglected science. It promises to keep art out of the blind alleys of charlatans, to spare it the throw-backs of barbarians and atavists. It is dispelling the darkness of the willing blind who assume universal ignorance in all that appertains to the nature of beauty. By better understanding of art experience it is helping to make available the birthright of every normal human being and our richest heritage. From the most humdrum workshops to the highest aspirations of religion, intelligence in these matters will help to enrich human life.



INTERIOR

RICHARD E. MILLER

SHOWN IN RECENT EXHIBITION OF CONTEMPORARY AMERICAN PAINTINGS  
CORCORAN GALLERY OF ART, WASHINGTON, D. C.



ALFRED JOSEPH FISHER, JR.

A PORTRAIT BY

LOUIS BETTS

INCLUDED IN RECENT EXHIBITION OF PORTRAITS BY LOUIS BETTS  
AT THE HOWARD YOUNG GALLERIES, NEW YORK





PORTRAIT OF SIGURD SKOU

BY  
ORLANDO ROULAND



BÉBÉ EN COSTUME BLEU, UN DOIGT DANS LA BOUCHE, DANS  
LES BRAS D'UNE JEUNE FEMME EN GRIS, 1890

BY  
MARY CASSATT

J. J. EMERY COLLECTION, CINCINNATI MUSEUM





PORTRAIT OF A LADY

BY

EASTMAN JOHNSON

PRESENTED TO

THE PENNSYLVANIA MUSEUM BY HON. ALEX SIMPSON, JR.

# THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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## LOCAL ART

In Chicago a month or so ago there met together on a certain evening around a hospitable board a group of men outstanding in their professions—architects, sculptors, painters, craftsmen, designers, for the most part local residents. The meeting was called by the Chicago Chapter of the American Institute of Architects, and the guest of honor and chief speaker was J. Monroe Hewlett of New York, architect, painter, decorator and skilled craftsman; Chairman of the Allied Arts Committee of the Institute. In the last capacity Mr. Hewlett has for a considerable time strongly advocated the alliance of the arts, closer union between architect, painter, sculptor and craftsman, as well as better understanding and hence better working relationships between producers and consumers—art and industry. But at this memorable meeting in Chicago he went a step further and made a plea for the

patronage of local talent, which eventually would tend to a wider distribution of gifted men, directly beneficial to the professions, and indirectly to the development of art throughout the country at large. In part he said:

"More than three hundred years ago Francis Bacon, in the preface to his 'Maxims of the Law,' said: 'I hold every man a debtor to his profession; from the which as men of course do seek to receive countenance and profit, so ought they of duty to endeavor themselves by way of amends to be a help and ornament thereunto.' . . .

"You have with you tonight as guests of the Chapter a little company of men whose training, experience and ideals fit them peculiarly to be of assistance to our profession in spreading abroad intelligent understanding of the means whereby the cooperation and collaboration that we are advocating may be transformed from an occasional association between men whose habits of mind naturally tend in this direction, into a well-established habit which shall be generally recognized as essential for procuring the best results. At the present time the artists and master craftsmen in our larger centers of population and wealth enjoy a certain monopoly of opportunity for the production of those artistic products which are regarded by architect and client as most important for the success of their undertakings. This is encouraging in that it indicates the right appreciation of excellence in design and quality in all parts of the country, but, in another sense, it is unfortunate.

"In a country as large as ours, in which highly trained architects are practicing far and wide, there should be created a condition under which the artists and craftsmen of a given locality should be cooperating in the production of fine things definitely characteristic of that locality. The fact that this is not so indicates a certain intellectual laziness on the part of the architectural profession and a lack of enthusiasm for the refinements of craftsmanship. It is so much easier and safer to direct one's clients to the craftsmen who have already established a reputation and a vogue in New York, Philadelphia, Boston, Chicago or San Francisco than to search out and encourage the local men who in less important operations have demonstrated the mental quality and technical

proficiency that we desire to bring into our work.

\* \* \* \*

"I am speaking tonight as Chairman of the Allied Arts Committee of the Institute. I have given much thought to the question as to how this committee can best help forward the aims and objects that I have outlined above. This is a task which requires widespread local enthusiasm. A general committee of the Institute can, in a matter of this kind, do little more than summarize and coordinate the efforts of the chapters and districts.

"This meeting tonight will prove a memorable occasion if this company of artists and craftsmen are made to feel that the Chicago Chapter has put its hands to a task which needs their continued enthusiasm and cooperation, if out of it springs the habit of close cooperation and appreciation among a select company of men to whom architectural progress implies the upbuilding and delicate adjustment of the forces that make for good design, efficient execution, quality in craftsmanship and a vision of supreme beauty."

### THE DENVER MEETING

Only a few words can be slipped in this number of our Magazine as it goes to press concerning the second Regional Meeting of the Federation held in Denver, December 3, 4 and 5.

Phenomenally cold weather, accompanied by a heavy snowfall, making travel difficult, in fact some roads almost impassable, and an epidemic of influenza, in combination, reduced attendance, but there were representatives from five outlying states, and those who did attend in every instance had something to contribute.

The meeting was opened by an address of welcome by Mayor Stapleton of Denver. He was followed by Professor Paul H. Grumann of the University of Nebraska, Regional Secretary, who spoke on the work of the American Federation of Arts in the West. The programme as announced in the December number was carried out almost without alteration. From first to last the addresses were of an exceedingly interesting and significant character. Those who went from the East brought back with them not only memories of exceptional achievement

in the field of art in Denver, but better insight into the art of the Indians and the art of Spanish America than heretofore, and of the real needs and requirements of those endeavoring to spread a knowledge and appreciation of art in the west.

A feature of these meetings was the lunch conferences on The Educational Aspect of the Arts, Creative Arts, and The Relation of the Fine Arts to the Public. Outstanding memories of entertainment were a recital of East Indian songs by Ratan Devi; a sight-seeing tour of Denver which included glimpses of notable works in architecture, sculpture and mural painting achieved by Denver artists; the opening of an exhibition of the works of artists of Denver and vicinity under the auspices of the Denver Art Museum at Chappell House; a tea at the Polo Club, and glimpses of Denver homes.

The meeting was concluded by a dinner at the Hotel Cosmopolitan, which was headquarters, attended not only by delegates but by representative Denver citizens, at which Dr. Suzzallo, formerly President of Washington State University, outlined the aims and purposes of a national art organization, such as the American Federation of Arts, in a striking and convincing manner from a rather new angle of vision; and Mr. Alexander B. Trowbridge, Director of the American Federation of Arts, told of current activities and plans for the future.

At this dinner announcement was made of the award of medals by the Men's City Club, Denver, to a sculptor and a mural painter of Denver for distinguished achievement during the preceding year. The awards were made for sculpture to Arnold Ronnebeck, with first honorable mention to Robert Garrison and second honorable mention to Mrs. Nena de Brennecke; and for mural painting to John E. Thompson, with special commendation to Allen True's decorations in the Voorhies Memorial, and Albert Olson's panels in the Elyria Branch Library.

At the closing session a comprehensive resolution of thanks to those who had contributed to the success of the meeting or had supplied entertainment for those in attendance was unanimously passed. At the same time announcement was made that the next Regional Meeting would probably be held in Santa Fe, New Mexico. Fuller account will be given later.



## NOTES

TRI UNIT  
EXHIBITION AT  
THE PHILLIPS  
MEMORIAL  
GALLERY

The Phillips Memorial Gallery of Washington is again showing a Tri-Unit Exhibition of Paintings and Sculpture selected from its permanent collections.

These works are arranged in three groups, which are entitled respectively, "Art Is Symbolical," "Art Is International" and "An International Group." The groups are set forth in three separate galleries—the main exhibition gallery and the little gallery on the second floor, and the beautiful gallery on the first floor with its handsome library furnishings.

The collections set forth in the two upper galleries are perhaps the most distinctly modern of any that have been heretofore included in these exhibitions. In the main gallery, which demonstrates the fact that "Art is International," the Renoir masterpiece, "Luncheon of the Boating Party at Bougival," occupies a place of honor on the wall opposite the entrance. This is flanked by a painting of the Mediterranean by Courbet, and a self-portrait of Cezanne, recently acquired. In this gallery are also to be seen a lately acquired painting by Bonnard entitled "The Palms"; a painting by George Luks of a "Pouting Boy"; "A Girl of Montmartre," by Zuloaga; "Idyll of Tahiti," by Gauguin; a "Landscape, Southern France," by Derain; and interesting still-life paintings by Maurice Sterne, Monet, and Knaths. The little gallery on this floor continues the adventure in modernism and sets forth "An International Group," of works in similar vein. Here one finds Gifford Beal's beautifully painted "Garden Party"; a flower painting by Marjorie Phillips (Mrs. Duncan Phillips); still-life paintings by Braque, Kuhn, and Graham; and a bronze figure by Hunt Diederich entitled "Spanish Rider."

In the collection on the first floor, which declares that "Art is Symbolical," Daumier and Ryder hold forth supreme, Daumier occupying, with a single exception, the entire left wall of the gallery, Ryder being given the greater portion of the right wall. The single exception in the Daumier group is a charming portrait of the violinist, Paganini, by Delacroix. The Ryder group is centered

by a portrait of the painter by Kenneth Hayes Miller, painted in 1913. This collection contains also a recently acquired painting by Ryder entitled "Resurrection." On the first floor one finds also well-known paintings by Rockwell Kent—"Voyaging"; Augustus Vincent Tack's mystical "Crucifixion"; Cezanne's "Mont St. Victoire," and other notable works. Here, too, is to be seen a beautiful statuette, "Virgin and Child," by Bourdelle, possessing primitive simplicity, together with classical beauty and strength.

In connection with this exhibition, Duncan Phillips, the founder of this notable collection, has issued a charming little pamphlet containing scholarly essays on the three groups, and numerous illustrations of the works shown. This pamphlet is designed to add to the educational value of the exhibits and to stimulate thought and appreciation, both of which purposes it admirably serves.

BLUMENTHAL  
GIFT TO THE  
METROPOLITAN  
MUSEUM

The Metropolitan Museum of Art, New York, has received another munificent bequest from a member of its Board of Trustees. Mr. and Mrs. George Blumenthal have donated the sum of one million dollars, stipulating that the income of the fund should be added to the principal until their decease. Thereafter, the Trustees of the Museum can dispose of the income, as well as the principal, of the fund, the only restriction being that the principal can be expended only for works of art. While this is the most important gift Mr. Blumenthal has made to the Museum, it is by no means the first one, and he has shown his interest in the institution even more by service than by gift. He has been an active trustee for twenty years, during much of this time serving as chairman of the Finance Committee and a member of the Executive Committee, as well as of the Purchasing Committee. Upon the receipt of this generous gift, Mrs. Blumenthal was elected a Benefactor of the Museum, Mr. Blumenthal already possessing this title by virtue of earlier gifts. In the resolution of thanks tendered Mr. and Mrs. Blumenthal, the Trustees of the Museum said in part, "The gift is not only notable as to its amount,



THE LITTLE GALLERY OF THE AMERICAN FEDERATION OF ARTS AT CEDAR RAPIDS, IOWA

SHOWING OPENING EXHIBITION

but also in the freedom given to the Trustees, under the terms of the gift, in its use. It has rarely happened that donors of great gifts realize how valuable this privilege is to a board of trustees under the changing conditions of time and use."

Through the generosity of Mr. John D. Rockefeller, Jr., free symphony concerts by an orchestra conducted by David Mannes will again be given in the Museum on the four Saturday evenings in January. These concerts will be preceded by talks on the programme by Thomas Whitney Surette.

The Museum has recently added two very fine panels of French fourteenth century stained glass to its collections of mediaeval art. One of these represents the Prophet Isaiah, standing barefoot and wearing an ordinary cap and a green mantle thrown over a violet-colored tunic, against a bright blue background; the other, Saint Mary Magdalen, who is depicted with a red halo, draped in a rose-violet cloak, and with bare feet, as the penitent sinner. These panels have been placed in the central window of Gallery F4 in the Morgan Wing, to which

they are particularly well adapted. Many of the exhibits of sculpture, ivory carving, and enamel work in this room are from the same period as the glass, representative of contemporary productions in other mediums. The Museum has also recently acquired a stained glass window of the Angevin School of the late fifteenth century, representing Saint Michael and a Donor, who was a knight of the King's Order. This window is practically without restoration, although seven small pieces have been replaced, and was originally in the chapel of a chateau near Angers.

Another recent addition to the Museum's permanent collections is an unfinished portrait of Washington Allston by Gilbert Stuart.

The Cleveland Museum of "ART THROUGH THE AGES" has lately set forth an interesting exhibition of "Representative Art Through the Ages"—masterpieces embracing many phases of art. Paintings, works in

sculpture, tapestries, ivories, enamels, and jewels, all selected for their supreme quality, were borrowed from collectors and dealers on both sides of the Atlantic and shown with the finest of the Museum's own works.

Five superb Gothic tapestries dominated the walls of the gallery and were flanked by paintings by Titian, Tintoretto, Murillo, Raeburn, Pieter de Hoogh, Holbein, Crivelli, Hubert, Robert and Tiepolo, not to mention all the artists represented. Two of the tapestries shown were designed by Bernard Van Orley as gifts from Charles V of Spain to his wife, Isabella of Portugal. Another, the "Quo Vadis" tapestry, hung for centuries in the choir of St. Peter's Church at Vienna. Of equal interest, both artistically and historically, were the Persian and Indo-Persian miniatures, two of which were originally in an album in the library of Sha Jehan, builder of the Taj Mahal, and were later in the collection of the Shahs of Persia, having been carried away as loot during the Persia invasion of India in 1738. Three pages of medieval illuminated manuscript, recently acquired by the Museum, were also of exceptional interest, as were the cases containing ivories and enamels, the latter representing the greatest achievement of Byzantine and later medieval craftsmen. Among these was a great twelfth century Stavelot enamel triptych lent by Mr. J. Pierpont Morgan, which was shown next to an enamel reliquary belonging to the Museum, evidently from the same hand or at least from the same school of enamelers who worked in the Meus Valley about the twelfth century.

Such exhibitions as these are not only of surpassing interest to the general visitor but of great value to the student of the history of art.

AT THE  
ART INSTITUTE  
CHICAGO

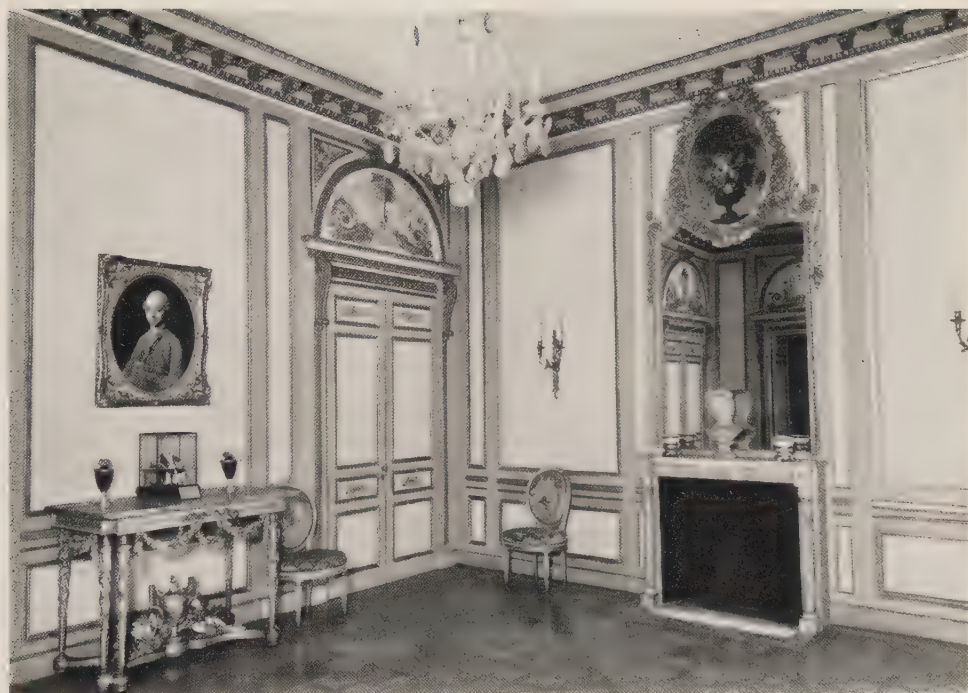
The Art Institute of Chicago has just issued an interesting statement with regard to the growth of its membership, which at present is greater than that of any other museum in the world. Ten years ago the membership of this institution was 6,945; its present enrollment is 18,000. Of these 9,637 are Annual Members; 8,052 Life Members; 248 Governing and Governing Life Members, and 5 Honorary Members. The nearest approach to this in members is found in the member-

ship of the Metropolitan Museum of Art of New York, which is nearly 14,000. The Art Institute of Chicago has added no less than 675 members in the past year. As may be readily understood, the support of these members yields the Art Institute a considerable revenue. Only recently the Life Membership fund passed the million dollar mark and now stands at \$1,015,810, the income from which is used for operating and other expenses. This, according to the Institute's statement, is almost its only fund without restrictions as to use, for, while it has endowment funds of over five million dollars, most of these are unavailable for general use or for the purchase of works of art in the open market.

The 41st Annual Exhibition of American Paintings and Sculpture which closed on December 16 proved one of the most interesting of any held in recent years. Among the paintings which found purchasers were "The Pink Kimono," by Ivan G. Olinsky; "The Gentile Bellini Print," by Lucioni Luigi; "The Dunes, Blue, Gold and Green," by Louella Long; "Holiday," by John R. Grabach; "The Checkered Scarf," by W. Vladimir Rousseff; "Belmont Harbor," by Charles E. Mullin; and "Stone Fishing," by Robert Lee Eskridge. Among the works in sculpture so honored were "The Butterfly," a plaster relief by Helen Doft; "Angular Elephant" (bronze), by Margaret Postgate; "L'Air Gay," a bronze statuette by Caroline Risque; and a "Mother and Child" in marble by Frank L. Jirouch. At the close of the exhibition at the Art Institute two groups of fifty paintings each were formed and sent on circuit. The first of these will go to Des Moines, Iowa, Lincoln, Nebraska, and Kansas City, Missouri; the second to Toronto and Ottawa, Canada, and Buffalo, New York.

The Venetian Gallery at the Art Institute has received as a loan from Mr. Charles H. Worcester a notable painting of "Mars and Venus" by Tintoretto. This painting, which was recently purchased from a private collection in Europe, was painted about the year 1530 and still retains its remarkable brilliance of color. Venus is shown on a pillowed woodland throne, with Mars, who has laid aside his armor, sitting at her feet. Cupid is seen in the upper left corner, ready to discharge his dart, and just beneath him,





LOUIS XIV PERIOD ROOM, KNOWN AS THE ETHEL MORRISON VAN DERLIP ROOM, RECENTLY ACQUIRED BY THE MINNEAPOLIS INSTITUTE OF ARTS. SHOWING DROUAIS PORTRAIT, FRAGONARD TABLE AND CHIMNEY PIECE

in the distance, the three Graces are circling with clasped hands, in a spirited dance.

An unusual and interesting method has been adopted in the life drawing classes of the School of the Art Institute. Instead of, as heretofore, drawing from posed models, the students will draw from moving pictures showing models in action. In this way it is expected that their life drawings will develop greatly increased movement and vitality heretofore sometimes lacking. Attempts along this line have been made by having a model go through in succession a series of motions or postures, but, as it is practically impossible for a person to walk across the floor twice in precisely the same way, the moving picture film suggested itself as a more effective means of acquiring repeated action. The films will be cut into short strips, to be run slowly for several minutes on a continuous reel. On the first or second showing the student will select a pose, executing his drawing in successive runs. This, it is thought, will bring about a concentration, a keenness of observation and a vivid drafts-

manship. Special studies, such as those showing hands, feet or given groups of muscles in action, will prove invaluable in the study of anatomy. Many unique uses for these pictures are constantly developing, and it is expected that the student will be enabled to seize the characteristics of a pose much earlier in his artistic career than through the former methods. The equipment for this interesting experiment has been given by Mrs. Anna Louise Raymond, whose previous benefactions to the school include the fourteen James Nelson Raymond Scholarships, each yielding full tuition in the Day School; and the annual Anna Louise Raymond Travelling Fellowship of \$1,500.

The Minneapolis Institute of Arts has recently opened an important period room, acquired through the income of the Ethel Morrison Van Derlip Fund. This room represents the Louis XIV period at its

height and is placed in the new south wing of the Institute at the culmination of the series of period study rooms from the Regency to the Revolution.

Beautiful in its dignified paneling and elaborate gilded ornament, this salon was purchased from the estate of the late Lucien Guitry, the leading French actor of his time. Its color scheme is green and gold, the paneling painted in two tones of pale soft green, the doors and mirrors framed with elaborate carving finished with gold leaf. A small antechamber, in soft French gray paneling, serves as an entrance to the room. Facing the visitor as he enters from the antechamber is a chimney piece surmounted by a mirror heavily framed in gilded carving of floral design. A second and larger mirror, full length, is placed between the two French windows at the west and similarly ornamented. Each of the four double-leafed doors is surmounted by a cornice with architectural consoles, above which are plaster lunettes. These overdoor panels are modeled in low relief, partially gilded.

According to account, this salon is the most important addition to the period rooms in the Museum since the dedication of the John Washburn Memorial Room five years ago. It will be known as the Ethel Morrison Van Derlip Room.

Several notable recent acquisitions have been placed on view in this room and are here seen for the first time. Among these are a portrait of Count de Cheverny by Francois-Hubert Drouais, and a gilt and marble console table from Fragonard's villa at Grasse, probably designed by that artist.

ART IN SANTA BARBARA      The Free Public Library of Santa Barbara has received as a gift from Mrs. William P. Gould of that city the funds for the erection of a wing for its art department. This building will not only house the Library's collection of paintings, books and journals dealing with art in all its branches, but will also provide an exhibition room suitable for the display of paintings, prints and other works of art. The funds available from this gift will amount to approximately \$55,000. This fund was originally known as the Faulkner Memorial Foundation, established in memory of Mrs. Gould's three sisters, the Misses Faulkner,

who had made their home in Santa Barbara for many years and had taken an active part in civic affairs. Plans and specifications for the new wing of the Library are now being prepared, and it is expected that the work of construction will soon begin.

The Santa Barbara School of the Arts has this year established an international interchange maintenance student scholarship, through the Gould Foundation created by Mrs. Frederic S. Gould, of Santa Barbara. Donal Hord, a student of sculpture in the Santa Barbara School for the past two years, is this year studying at the National University of Mexico in Mexico City; while a former student of that university is now pursuing courses in the Santa Barbara School, specializing in etching and wood-block printing. Each of these students receives \$75 a month for maintenance and tuition costs, the total of these expenditures being defrayed by the Gould Foundation; while the travelling expenses of each are being paid by the Rotary Clubs of Santa Barbara and Mexico City, respectively. Mr. George W. MacLellan, Vice-President and Secretary of the Santa Barbara School, in writing of this plan, has said: "It is hoped, and there is every indication at this time, that this initial scholarship will prove to be the forerunner of similar scholarships to be established next year, and will within a very few years create an international group studying here in Santa Barbara."

#### ART IN SAN DIEGO

The Fine Arts Gallery of San Diego, California, as part of its educational work, is continuing the policy of its first two seasons of having County and City Days for children of the public schools in each month of the academic year. On these days demonstrations are made of the various arts and crafts of other nations and former generations, thus making the Museum's collections of more immediate interest to the children. Among the recent demonstrations made was that of the methods used by the San Diegueno Indians in preparing meal from acorns, in which old stone mortar and pestles were employed, and closely woven baskets produced generations ago.

The portfolio contest inaugurated last season by Mrs. Maurice Braun proved so



A CORNER OF THE STUDIO OF LEONARD CRUNELLE, SHOWING PORTIONS OF HIS MONUMENT TO THE NEGRO SOLDIERS OF THE 370TH INFANTRY, U. S. A., RECENTLY ERECTED IN CHICAGO

*Mr. Crunelle's son, who assists him, is seen on the ladder*

successful that it is being continued this year. Nearly 200 portfolios, each with colored reproductions of paintings by American artists, were brought to the Gallery last year, each portfolio containing an average of a hundred prints. Through the cooperation of several artists, thirty original works of art, chiefly oil paintings, were given as

prizes for the portfolios, resulting in such widespread interest on the part not only of the children but of the parents, that this year the range of subjects of the portfolios has been extended to include the art of other countries of the world.

The Fine Arts Gallery is showing at the present time an exhibition of water colors



by artists of this and other countries from the private collection of Mrs. Henry E. Everett of Pasadena, California.

During the month of December an illustrated lecture on "Ancient and Contemporary Russian Art, a Comparison and Contrast," was given at the Gallery by Dr. Alexander Kaun, Professor of Slavic Civilization at the University of California.

ART IN  
LOS ANGELES      At the Los Angeles Museum during the month of December several exhibitions of note were on view.

Of particular interest this year was the Annual Exhibition of the California Art Club, which was shown until December 16. The collection included both paintings and sculpture, representing the work of members of this very live group of artists. The jury of selection and award for paintings included Kathryn Leighton, Chairman; Edouard Vysekal, Clarence Hinkle, Dana Bartlett, Donna Schuster, Conrad Buff, Loren Barton, Jessie Arms Botke and Orrin White, with Theodore Modra and Karl Yens as alternates; and for sculpture Louise Everett, Chairman, and Merrill Gage and Henry Lyon. The Mrs. Keith Spaulding prize went to Charles Reiffel for his painting entitled "Mountain Ranch after Rain"; the Evelyn Dalzell Hatfield Gold Medal to J. H. Gardner Soper for "Kailua Fisherman"; while honorable mention was awarded to William Wendt for a painting entitled "Morning Light," to Cornelius Botke for "Forest of Eucalyptus" and to Mabel Alvarez for "My Avocado Tree." Among the works in sculpture, those contributed by Jason Herron, Julia Bracken Wendt, and Ella Buchanan were of outstanding interest and merit.

Other exhibitions on view at this same time were one-man collections of paintings by Rockwell Kent, of prints by Arthur B. Davies, lent by Mr. Dalzell Hatfield, and of drawings and prints by Franz Geritz.

These exhibitions were preceded by the Annual Exhibition of the California Water Color Society, which likewise proved a representative and interesting showing. Two prizes, of \$50 and \$25 each, were awarded by the Society, the first of which went to Gunnar Widforss of San Francisco, the second to Henry L. Richter of Long Beach.

Among those receiving honorable mention were Theodore B. Modra, President of the Society, and Mrs. Birgit Lang, a new exhibitor this year. This Society has now nearly a hundred members.

*The Architect and Building News* of London published in its November issue the following interesting account of the restoration of the Palace of Versailles:

"That the possession of great architectural treasures may prove a sad drain on the resources of an impoverished nation is a fact of which France in the aftermath of the war has become sadly aware. But for the timely financial help of Mr. Rockefeller junior, the great Palace of Versailles would now be in sorry plight indeed, for matters had reached such a pitch that last year we observed daylight through the painted ceiling of the famous Gallery of Mirrors. The main defects were defective roofs and damp walls, and the scale of the necessary repairation work on such a vast fabric was truly formidable. Great progress has, however, now been made. The whole of the north wing has been re-covered with beaten copper. Elsewhere lead has been used where not visible from the ground, and the original slates rehung in other situations. The damp walls have been treated on the 'assèchement' principle, thousands of small holes being drilled in the stonework and brickwork to the depth of a foot, and filled with earthenware tubes closed with a grating. Floors have been repaired, new window sashes hung in place of those rotting away, and new lightning conductors fixed on a novel system, many such works being in progress at the time of our visit. The Rockefeller gifts have, according to a *Times* correspondent, made it possible for the French authorities to take a rather wider view of the situation and to embark on a scheme which embraces not only the renovation of the gardens, but the elimination of many modern features and the restoration of old ones, both at the Palace and at the Grand Trianon, which will give back to Versailles much of its grandeur in the eighteenth century. The botchings and mutilations of Louis Phillipe in particular are to be rectified as far as possible. Much work



SANTA MARIE DE SEMIS, PONTEVEDRA, SPAIN WELLS M. SAWYER

*See note, page 60*

has already been done in the gardens and the park, in the renovation of foundations and the strengthening and repair of statuary groups. The hamlet of Marie Antoinette is to be taken in hand next year, and her tiny private theatre restored. Most of the thatch had fallen off the roofs when we last saw this quaint toy village. To France, much of whose history is enshrined in Versailles, its preservation will give much joy, and architects of all countries will rejoice that a fresh lease of life will be given to an architectural achievement that, in the nature of things, can never be repeated."

BOSTON Docentry at the Boston  
HAPPENINGS Museum of Fine Arts has,  
naturally, been devoted in  
the past month exclusively  
to the newly opened period rooms and gal-  
leries of the decorative arts wing. Roto-

gravure and other publication in Boston newspapers of the pictures of the new galleries stimulated attendance beyond Boston precedent. Motion pictures from Java on a December afternoon also brought many people to the Museum which, these days, tends to become a focus of the community's arts, graphic and plastic, as conceived by Matthew Prichard and his associated "revolutionaries" of twenty years ago.

From the Worcester Art Museum in November to the Boston Art Club in December progressed the American Indian portraits of Winold Reiss, giving New England glimpses of an enthusiastic depicter's semblances of men and women of a Mongol race that still goes 40,000,000 strong in this hemisphere. Art Club Chairman H. Dudley Murphy exulted, quite naturally, in the appeal which Nightshoot, Little Rosebush and other inhabitants of Glacier National

Park exerted upon gallery-goers of the Back Bay. His own youthful predilection, acquired during service as surveyor in the route of the proposed Nicaragua canal, was to become an American archaeologist, and he has been associated in maturer years on the Massachusetts Art Commission and elsewhere with that life long Indianophile, the sculptor Cyrus E. Dallin. The Indian portrait show at the Art Club succeeded one of small pictures, the kind termed "intimate."

Synchronized with the American Indian exhibit in Dartmouth street, Robert C. Vose's gallery in Copley Square had, in early December, an ambitious and entertaining display of paintings and small sculptures of the far West, built around the oeuvre of that productive artist, the late Charles M. Russell, cowboy, painter and sculptor. Others chosen by Mr. Vose to convey to the New England public the lure of open spaces were Frederick Remington, Kathryn W. Leighton, Elliott Daingerfield, J. Bond Francisco, Thomas Moran, William R. Leigh, Frank Tenney Johnson, V. Clyde Forsythe, Arthur M. Hazard, Jack Wilkinson Smith, Jean Mannheim.

Boston's loyalty to its own was strikingly demonstrated in late November, when Laura Coombs Hills, showing more of her fragrant flower pieces at the Copley Gallery, broke records previously established by Dodge Macknight for quick sales. Opened the gallery on a Monday morning at 8:30 with a long queue, amongst others in line the director of the Museum of Fine Arts. Before ten o'clock every last picture had been sold! Mr. Macknight, exhibiting each spring at Doll & Richards, has several times been sold out before noon, but there is no record of his closing his books earlier than 10:30. Many sales, too, in November and early December, were reported from the display at Grace Horne's Galleries, of paintings and water colors by John Whorf, one of the younger painters whom the late Desmond FitzGerald discovered. Still another local favorite, whose exhibitions of modern ship portraits are becoming a seasonal pre-Christmas fixture at Doll & Richards, is Frank Vining Smith, former newspaper illustrator, who surely makes good boats on moving waters.

Following Marie Danforth Page and Harry

Sutton, Jr., November exhibitors at the Guild of Boston Artists, came, in December's first fortnight, Philip L. Hale, seasoned painter, teacher, critic, who combines style and anatomy and who knows that light has weight as it falls on objects. Mr. Hale has good portraits of Mrs. James R. Hooper, Jr., Miss Agnes Barrett and others; some of his many effective heads of hairy old men; another little lady, nude beside a porcelain tub; a big allegorical piece "Riders to the Sea" that somehow evokes familiar lines attributed to Andrew Lang about "Haggards" that "ride no more."

Modern art, sometimes so called, seems this season to have been exiled, or some would say promoted, to the west and less fashionable side of Beacon Hill where at 40 Joy Street, in the Barn Gallery, during November and December, the Boston Community Art Group had a no-jury show. This is the locus of Boston's forthcoming annual independent show regarding which the public prints have printed and will print much. Also of Joy Street, but less radical in respect of its art exhibitions, is the Twentieth Century Club whose November showing of drawings and old maps of Boston gave way in December to Gerrit Beneker's Cape Cod landscapes and portraits of industrial workers. Morgan Dennis's etched dogs at the Boston City Club and George Wales's etchings and lithographs of old ships at Goodspeed's were other 1928 art shows of the hill. Besides its one-man shows, the Society of Arts and Crafts, under new management, held a general exhibition during December.

F. W. C.

#### ST. LOUIS NOTES

The St. Louis Artists' Guild held a reception and private view of its sixteenth annual exhibition of paintings, sculpture and crafts on December 1. The exhibition, one of the largest assembled for some years, maintains a high average of work which made it difficult for the special jury to award the prizes offered in the various classes. Dixie Selden, Carl Lawless and Lawton Parker, out-of-town artists, constituted the jury-of-award.

Prizes awarded in the Guild's annual sketch exhibition were \$50 to Fred Green Carpenter for the best group of sketches, \$25



to Agnes Lodwick for the best painting in any one group, and \$25 for the best group of small sculptures to Adele Schulenberg Gleason.

The St. Louis Art League held its preliminary exhibition of thumb-box sketches at the City Art Museum during November. While not entirely representative of the work of St. Louis artists, it included some very interesting sketches: water-colors by Frank Nuderscher; street-scenes by Augusta Finkelnberg; dramatic cathedral interiors by Fred Rushing Roe; rich interpretations of the Ozark country by Oscar Thalinger; a group sparkling and animated, by Mrs. Kathryn Cherry; fantastical drawings in water color by Mildred Bailly Carpenter; interesting color spottings by Fred G. Carpenter; landscapes in dreamy, quiet mood by Gustav F. Goetsch; pleasing sketches by Agnes Lodwick, Tom Blow, Blanche Skrainka and many others, also a group of terra-cotta sculptures by Sheila Burlingame. Several of the pictures were sold.

Textiles printed from blocks designed by Mildred Williams formed a unique but small exhibition at the Museum during November.

"Mid-day in the Harbor" by Hayley Lever was purchased by the Museum from its Annual Exhibition of Paintings by American Artists.

Martha Hoke held in the art room of the Public Library a one-man show of her recent work in oil and pastels. They were especially charming in their accents of color and light. A number of decorative paintings on screens and panels was a feature of the exhibition.

Sheila Burlingame displayed in her studio in December a group of decorations and batiks by Mrs. Gottfried Galston, who has recently come to St. Louis from Germany.

John J. Eppensteiner demonstrated at the City Art Museum by a series of drawings of chickens, "How an Artist Draws." This was the second of the monthly demonstrations held at the Museum, for the children of the Story Hour, to illustrate for them the various processes of art. Mr. Eppensteiner worked in a clear, simple and direct way which captivated his audience of four hundred. The complete life-cycle of the domestic fowl from baby chicks to fighting cocks was drawn with large crayons in black-and-white and colors, and at the close of the demonstration the sketches were given to the children.

An exhibition of paintings by Edward W. Redfield was held at the City Art Museum during December.

Russell A. Plimpton, Director of the Minneapolis Institute of Arts, lectured at the City Art Museum on December 1. His subject was "Ideals of Interior Decoration of Mid-Victorian Days."

M. P.

NOTABLE  
ACQUISITIONS  
MADE BY THE  
PENNSYLVANIA  
MUSEUM

The Pennsylvania Museum, Philadelphia, has received as a gift from Judge Alex Simpson, Jr., a collection of eleven paintings, examples of the American school, which not only are important in themselves but as a link in the history of American art as shown in the Pennsylvania Museum.

Our early American portrait painters were of British trend and training. Whistler, Sargent, and Mary Cassatt all lived and worked abroad. The real impetus toward the development of an American school came through a group who, after studying abroad, returned to this country and completely identified themselves with it—such men as William Morris Hunt, Chase, Inness, Duveneck.

Among the paintings in the collection, given by Judge Simpson to the Pennsylvania Museum is a "Portrait of a Lady" by Eastman Johnson, born in 1824. There are other portraits, notably that of Anna Trequar Lang, by William M. Chase, and of a "Lady with a Palm Leaf Fan," by J. Alden Weir. Thomas Eakins, who is best known for his portrait painting, is represented in this group by a sea picture, "Two Men in a Boat." There is a lovely little picture by Abbott H. Thayer of his daughter Mary. The collection includes also "The Gossip," by John W. Alexander, a characteristic work. Blakelock and Wyant are both represented; so also is Mary Cassatt. Paul Dougherty and Charles Rosen, one especially well known for marine paintings, the other for winter landscapes, conclude the number and bring the record up to date.

Five of these pictures have been placed on exhibition at Fairmount in the gallery devoted to nineteenth century American works; the others will be shown as soon as space affords.



THE DANCERS

DEGAS

RECENTLY ACQUIRED BY THE TOLEDO MUSEUM OF ART

The recent purchase by the Toledo Museum of Art of eight pieces of real estate to the east and rear of the present building, added to the properties to the west, given to the Museum several years ago by its late president and founder, Edward Drummond Libbey, now gives the Museum holdings of 10 acres of land in the heart of the city with a frontage of 1,200 feet on Monroe Street, one of the largest museum-owned properties in the world.

Blake-More Godwin, Director, announced that with the acquisition of this real estate the tract is adequate for the expansion plan provided for by the bequest of President Libbey.

Plans which are now being developed will add to the present building two new wings, one of which will house the Museum School of Design, the other a Music Hall. The grounds which are now the most attractively landscaped in the city, will, with its increased acreage, be developed as a beautiful park.

Negotiations for the properties were completed by Director Godwin, with the assistance of V. Victor Beck, President of the Toledo Real Estate Board.

The Toledo Museum of Art has made its first purchase from the Art Purchase Fund provided by its Founder, Edward Drummond Libbey. This is a pastel by Degas entitled "The Dancers," and is said to be a most excellent example of this painter's work in the medium in which he excelled. It represents three ballet girls, two of them completing their costuming, the third with arm outstretched, just as they are preparing to go on the stage. Mr. Blake-More Godwin, Director of the Museum, in describing the painting has said: "There is the shimmering iridescent color, the motion, the atmosphere for which this painter was noted. Here, as always, he has seen and shown the grace and charm which is to be found in even the most ordinary gestures." The painting has been installed in the Edward Drummond Libbey Gallery.

The thirty-seventh annual exhibition of the Royal Society of Portrait Painters opened this month in their present home at the Grafton Galleries, had a very brilliant "*vernissage*," at which almost all in the world of art here seemed to be present. The pictures themselves fully keep up the fine tradition of English portrait work, which in modern times was never better than at the present moment. This satisfactory result is, without doubt, in large measure owing to such a Society as the above; and the works here fully maintained the older tradition, going back to Sargent, in his fine and (as I should imagine) early study of "A Spanish Woman," and Bastien Lepage to the later manifestations, among which I might perhaps include Sir William Orpen's brilliant self-portrait "*après le bain de Mer, Dieppe*"—an occasion on which this talented artist obviously did not think it necessary to brush his hair—and the very alive "William McEwan Younger" by the late Charles Sims R. A. Between these and filling the large and numerous rooms of this Gallery are a number of works by members of the Society and other contributors whose names are a guarantee of sound work: Oswald Birley, Fiddes Watt, Sir John Lavery—whose contributions include a clever portrait sketch of Gene Tunney—Mrs. Flora Lion, W. E. Webster, Augustus John, Frank O. Salisbury (portrait of Dr. Stuart Holden), Sir Arthur Cope (a good likeness of the Prince of Wales), I. M. Cohen—"Miss Peggy Walker"—and Hon. John Collier (his own self-portrait and a clever portrait of G. Bernard Shaw). Even so, I have omitted the "Sir William Watson" by R. G. Eves and the "Spanish Professor" of Borough Johnson. One of the most brilliant portrait studies is the colored beauty, "Miss Mamie Carter," of "The Show Boat, N. Y.," by Oswald Birley.

At the ball given by the Royal Society of Portrait Painters in their Galleries on November 16, a feature was the fancy dress procession of characters from famous pictures, who traversed the rooms at midnight. The dates covered were from 1387 to 1900, and among the most successful were Arnolfini of Lucca and his wife, from Van Eyck, by Mrs. and Miss Spencer Watson, Lady Diana Duff Cooper's presentation of the "Lady

Boyle as Diana" by Lawrence, with her hounds on leash, Miss Pauline Konody, daughter of the critic and herself a clever painter, as Holbein's "Duchess of Milan," and Mrs. John de la Valette as Goya's "Queen Maria Luisa of Spain," in a gold tinsel frock with brown curls and a huge white hat. One of the most charming portrait groups, which deservedly gained first prize, was the "Fanny and Jane Hammond" of Lawrence, presented in the radiance of youth by Misses de Valerie French.

The exhibition of Antonio Mancini's paintings and pastels at Knoedler's Galleries was opened on the 76th birthday of the veteran painter, whom Sargent once called "The greatest living painter." He could appreciate the brilliant technique of this Italian, who, southern in temperament, revels in color harmonies, in the joy of actual paint. If there is lacking profundity or characterization in these portraits he wins us by his pure joy of life. "The White Page," "The Amateur Artist," "Rococo" the "Portrait of a Woman" have all the same smile, which radiates and dazzles like the sunshine of Italy.

S. B.

The important characteristic of the Autumn *Salon* is the retrospective group of painters and sculptors, living and dead, who were among the "advanced" exhibitors at its foundation twenty-five years ago, and some of whose works are set apart for special celebration. This *Salon* has had its substantial part in the development of French art in the past quarter of a century, and it is enlightening to see these early canvases by Renoir, Cézanne, Matisse, Gauguin, Vlaminck, Laprade, Lebasque, Lhote, Maurice Denis and others, and statues of Rodin and Bouchard. The gem of this group is Renoir's *Nude*, a superb recumbent figure of pearl and fire, living and most beautiful, so superior to some of his later nudes that it is a cause for wonder. This picture alone would insure Renoir's fame. The Cézanne still life is considered one of his most successful, and repays study. Matisse is represented by one of those repellent polychrome busts of women which seem to serve merely to show his mastery of color, according to the Matisse Theory, but some of his later harmonies are far more



pleasing in their originality. The present picture is an example of the tumult of youth.

The *Salon* proper is agreeable, and, if one may say so, gives little offense. Lebasque has three delicate nudes, in domestic scenes; Laprade a lovely picture in his eighteenth century style; Creixams,—a promising Spaniard working with the *Ecole de Paris*, offers a fine group of Spanish fisherfolk, and so on through the numerous rooms. Among the sculptures, there is the retrospective "Balzac" by Rodin, a heroic stupendous figure which is a symbol of intellectual force. This statue has been done in bronze for Japan, and has been neglected in France. A Bouchard "Workman" stands near, and recalls the powerful figures by that sculptor at the door of the Luxembourg Museum.

Among the other sculptures the chief contribution is Aristide Maillol's "Venus," a plaster upon which he has been at work during nineteen years. The statue has an expressionless "classical" face, which forms a curious contrast to the animated gesture of the right hand playing with a necklace of beads. The modelling of the torso is very fine, but one has an impression that this new Venus could only be a plump and probably inefficient *femme de chambre* to the Venus de Milo—meaning no disrespect to such a sincere artist as Maillol. But how much easier it would be to make just commentaries on the moderns if we could only forget the ancients! Maillol himself has remembered them too well in this work, and the result is somewhat hybrid.

Paul Manship's most recent works have just been shown at the *Renaissance* Gallery in the Rue Royale for five days only. Repose, serenity, mastery of his art—these were the characteristics of this small but important exhibition; also an interesting combination of the classical and modern spirit. Manship holds his subjects strongly in hand. If a group portrays motion, it is as if life had suddenly been turned to stone and would never be in motion again. This static effect is not necessarily classical, for many ancient statues give the effect of being about to move. But Manship commands motion to cease forever. This is merely an impression gathered from the beautiful and reposeful "Theseus and Ariadne," to be placed in Mr. Clarence Mackay's garden. The "Cycle of Life" (for the Phillips Academy at Andover)

seems to me to be less successful, the huge crossing wheels dwarfing the figures, in the center, of a man, woman and child. The exquisitely decorative bronze, "Dancer and Gazelles," was lent by the Luxembourg. The bust of the late Senator Beveridge does not sufficiently indicate the vivid mental quality of the subject.

The first exposition of the complete works of Antoine Bourdelle, now shown in the new *Palais des Beaux-Arts* in Brussels, draws attention to the fact that this great artist's native country has never seen fit to organize such an exposition. The Belgians cannot be blamed for complimenting themselves on their larger spirit of comprehension. Eleven rooms are filled with statues and monuments such as the Montauban, Penelope, the bas-reliefs of the Théâtre des Champs-Élysées in Paris, the Grand Centaur, the Sapho, the Carpeaux monument, the monument to America, the Mickiewicz group, the Alvear, the Vierge d'Alsace, busts of Ingres, Rodin, Anatole France, his latest finished work, the bust of Krishnamurti, and the supreme *Héraklès*, *Archer*, which is probably Bourdelle's masterpiece.

A new art movement is that of the *Association Artistique des Vrais Indépendants* at the new Exposition Park of the Porte de Versailles, in Paris, of which this is their first exposition, the society, young and revolutionary, having been founded last year. There are a few fairly good things by Paul Séguin-Bertault, by Lapierre (who has studied Monet's treatment of water to some advantage), Juliette Mathey, Marthe Grégoire (very sensitive painting of roses), Barrier, Roussat, Mag'Val and numerous others. There is a "chamber of horrors," which is a large hall well lighted only to show impossible freaks and uglinesses supposed to represent the honorable spirit of freedom in "art."

The English master, Frank Brangwyn has been exhibiting his etchings at the *Galerie Marcel Guiot*. All has been said on the art of Brangwyn. His magnificent etching of the huge hulk of a ship is convincing proof that any subject becomes art in the hands of a master.

A notable exhibition has been given of the distinguished landscapes of Maud Miller Hoffmaster at the *Galerie Bernheim Jeune*. Mrs. Hoffmaster's studio is in the woods of

Michigan. "The Road Cut," "Moonlight over Grand Traverse Bay," "Spring is Near" are excellent interpretations of nature.

Another American artist, Roy Sheldon, has shown a group of sculptures at the *Musée du Jeu de Paume*, foreign branch of the Luxembourg in the Tuileries Gardens. A graceful classicism characterizes his female figures, which are supple and lovely. His animals are stylized, more or less, in a modern spirit, but finely observed.

The sudden death of the sculptor Bartholomé removes an artist who will live by his great "Monuments aux Morts" in the Père LaChaise cemetery, and by his Jean-Jacques Rousseau in the Panthéon here. His sculptures are in many museums, and he was the designer of the French *Croix de Guerre*. The latest discussion of his work revolved around the heroic statue of "Paris" during the Great War, symbolized by the figure of a woman of the people advancing in an affected attitude of courage which only looks like bravado. It is to be hoped that this statue may be removed from its too prominent position on the Place du Carrousel beside the Louvre, and that Bartholomé's fame may repose upon his more authentic works of art. He was eighty-five at the time of his death, and was still working with a small group of his disciples.

LOUISE MORGAN SILL.

A. F. A. NEWS  
TRAVELLING  
EXHIBITIONS

A request recently came to The American Federation of Arts from Phoenix, Arizona, for an exhibition of paintings by leading American artists to show in the Fine Arts Association in January. A notable group of twenty paintings has been assembled from the Corcoran Gallery's Eleventh Biennial Exhibition, representing the work of well-known artists. This is to be the first showing by the Federation in Phoenix and it is hoped that the exhibition will be productive of very helpful results in arousing interest in the new Art Association and in making known the work of painters of national importance. There is a possibility that the paintings may later be sent to Tucson and Flagstaff, Arizona, and perhaps to San Diego and Santa Fe, although the circuit has not been definitely arranged.

The Federation has just assembled another

important travelling collection from the Winter Exhibition of the National Academy of Design. The first showing of these pictures will be in Fort Worth, Texas, in January, where we are sending this year for the 19th season. Later the collection will go to a number of other Texas cities including Denton, Huntsville, and probably Austin, Galveston, Houston, and San Antonio.

The January bulletin of A. F. A. exhibitions (published on page X) lists a number of new collections this season, besides these two major exhibits from the National Academy of Design and the Corcoran Gallery. Among the more interesting may be mentioned an exhibit prepared by the Mural Painters, and representing the work of such artists as Edwin H. Blashfield, D. Putnam Brinley, Charles J. Connick, Arthur Covey, Barry Faulkner, J. Monroe Hewlett, Ernest Peixotto, and Eugene Savage; a collection of Alpine Landscapes by Francois Gos of Geneva, very decorative and lovely in color; a group of Japanese prints from the collection of Sho Nemoto in Tokio, indicative of the characteristics of the art of the famous print makers of Japan; a set of beautiful Photographs by members of the American Society of Landscape Architects illustrating the development of private estates, parks, gardens, etc.; a school exhibit by students of Anson K. Cross showing the results of his Vision Training Method; and a charming little exhibit of Drypoints by Diana Thorne.

A collection of approximately three hundred prints by leading engravers, etchers, and lithographers of France, which was assembled under the auspices of the Association Française d'Expansion et d'Echanges Artistiques and The American Federation of Arts, and which was shown during the summer in the Library of Congress, started on circuit at the Cincinnati Museum in October. It was then shown in November at the Detroit Institute of Arts; in December at the Memorial Art Gallery in Rochester, New York; and in January is to be on exhibition at the Carnegie Institute in Pittsburgh. The Museums at Toledo, Cleveland, Omaha, and Baltimore will later each have a month's showing of the Contemporary French Prints. Numerous sales have already been made and the exhibition is proving extremely successful, tangibly demonstrating the value of such international exchange.

## ITEMS

The Ninth Annual Exhibition and Convention of the Southern States Art League will be held in April in the Witte Memorial Museum, San Antonio, Texas. The dates chosen for the opening of the exhibition, and for the two days of the Convention are April 4 and 5. The Committee of arrangements is headed by Mrs. H. P. Drought, President of the San Antonio Art League.

The Duluth Art Association has arranged an interesting programme of activity for the season, which was inaugurated with an exhibition of paintings by Nicholas R. Brewer, and a group of paintings by artists of the Arrowhead country, set forth simultaneously in the new City Hall of Duluth. The paintings by Mr. Brewer were lent by the artist, who was himself in Duluth during the time of the exhibition and gave frequent gallery talks, adding to the interest and educational value of the showing. Among the tangible results of the exhibition were a number of sales and several portrait commissions for the artist. The Art Association has been for some years acquiring works to form the nucleus of a permanent collection for the city, and from this exhibition purchased a painting by Mr. Brewer entitled "The Harbor of Duluth." Mr. Brewer is a native of Minnesota, and it is therefore especially fitting that he should be represented in this still young collection.

Wells M. Sawyer, a well-known New York artist, is spending a year in Spain in travel. An exhibition of his paintings in oil and water color showing "Corners in Spain" has lately been shown at the Museo Nacional de Arte Moderno at Madrid, and attracted wide and favorable attention. A Spanish critic reviewing this exhibition said: "The season has begun well with an exhibition by a foreigner—Wells M. Sawyer, who in his paintings has captured the light, the sky, the sun of Spain—faithful and beautiful interpretations." Other Spanish critics spoke in the same manner, one saying: "He has painted the life of the country with remarkable exactitude, with the surest hand and keenest appreciation. The water colors, good in general, portray a laughing and agreeable interpretation." Furthermore, during the first four and a half days that

the exhibition was open more than 1,100 persons visited it.

Albin Polasek, sculptor, has been decorated by the President of Czechoslovakia with the Order of the White Lion, in recognition of his "notable contribution to the sculptural monuments of Prague" in his colossal statue of Woodrow Wilson which now stands in Hoover Square in that city. The presentation of this decoration was made in Chicago late in October on the occasion of the celebration of the Tenth Anniversary of the founding of the Czechoslovakian Republic, when addresses were made by Consul Smetanka, Senator Deneen and J. Hamilton Lewis. Mr. Polasek, it will be remembered, is the head of the modeling department of the school of the Art Institute of Chicago.

One of those who perished on the S. S. *Vestris* on November 13 was Ralph Radcliffe Whitehead, craftsman, of Woodstock, New York. Mr. Whitehead was born in Yorkshire, England, in 1854, the son of Francis Frederick and Isabella Dalgish Whitehead. He was an M.A. of Balliol College, Oxford. In 1892 he came to the United States and later married Jane Byrd McCall at Portsmouth, New Hampshire. Together they established an arts and crafts settlement, "Byrdcliffe," at Woodstock, in which they endeavored to embody the principles of Ruskin and William Morris, Mr. Whitehead having been a pupil of the former. Mr. Whitehead was not only a craftsman but a writer. Among his published works are "Grass of the Desert" and "Dante's Vita Nuova."

The Anderson Galleries, New York, announce for the month of January a large exhibition of the works of Gari Melchers. Five galleries on the top floor will be given over to this collection. The paintings, numbering about one hundred, will be representative of each phase of the artist's career from about 1890 to the present time. A great many of the most important exhibits will be lent by museums and private collectors both in this country and in Europe. Mr. Melchers is represented in the permanent collections of the Luxembourg, the National Gallery, Berlin, and the leading art museums and associations of the United States.



## BOOK REVIEWS

CATALOGUE OF THE ETCHINGS OF JOSEPH PENNELL, compiled by Louis A. Wuerth, with an introduction by Elizabeth Robins Pennell. Published by Little, Brown, and Company, Boston. Limited edition of 465 copies. Price \$75.00.

In her introduction Mrs. Pennell reminds us that Joseph Pennell thought and said, in his *Etchers and Etching*, that there is no reason why a catalogue should not be as interesting as a biography, as concise as a dictionary, so authoritative as to be final. Obviously these were the ideals toward which in constructing this material the collaborators aimed. To say that they have been eminently successful would seem almost to tell the whole story—to constitute in itself adequate review. But it is interesting to know that Mr. Pennell himself prepared the way to the catalogue, even to drawing up a scheme for the pages, fixing the size of the illustrations and the arrangement of illustrations and text. The codicil to his Will, written out by himself in 1924, left directions for the making of a catalogue not only of his etchings but of all his lithographs, drawings, water-colors and pastels, and, as his sole executrix, Mrs. Pennell wasted no time after his death in carrying out to the letter his wishes and instructions. In putting this into effect Mrs. Pennell was fortunate in securing the assistance of Louis Wuerth, for many years associated with the House of Keppel, "friends from the beginning as they were to the end." Mr. Wuerth, furthermore, had the advantage of a long and intimate acquaintance and affectionate association with the etcher. The result is a monumental work reproducing over 800 plates arranged chronologically according to the year of production with title, process, date, size, edition, and other data, but without descriptive text—just what a catalogue should be—an invaluable record of an artist's work. This book, which is issued in a limited edition, was done at the printing house of William Edwin Rudge, Inc., which is sufficient to indicate excellent typography. The frontispiece is an original etching, "The Bridges from Brooklyn," a characteristic work. The catalogue as a whole testifies eloquently to the extent and splendor of its achievement.

MEMOIRS OF A SCULPTOR'S WIFE, by Mrs. Daniel Chester French. Houghton, Mifflin Company, publishers. Price, \$5.00.

As Mrs. French was Mr. French's first cousin, her recollections concerning his life and the development of his art go back to the days when she was a little girl and he a young man beginning his artistic career. For this reason also these memoirs partake to an unusual degree of the nature of a family chronicle—a chronicle intimate and delightfully told. Memories are invariably ghosts crossing and recrossing the stage of life. Thus Mrs. French has graphically presented them with a vividness which makes them very much alive. The early years of Mrs. French's life were lived in Washington. The position which her family occupied brought her into contact with some of the most interesting persons of the day. Later, after her marriage, when New York became her home, literary and artistic people took the place of those politically and socially prominent, and as the early pages of her book reflect Washington life in the 70's and early 80's, so later chapters set before the reader New York life when the Gilders had their Salon and the 10th Street studios were a great gathering place for artists in the late 80's and 90's. Then comes the story of the great World's Fair at Chicago with a brief account of its aftermath. Finally there is a concluding chapter telling of a winter in Taormine and the marriage of her daughter in a picturesque ancient chapel. Mrs. French says that hers has always been reflected glory—greatness thrust upon her; as in her girlhood she was always known as "Harry French's sister"; then she became "Dan French's wife," and now she finds herself "Margaret Cresson's mother." But the reader will agree that all three parts have been well played.

MODERN FRENCH PAINTERS, by Maurice Raynal, translated by Ralph Roeder. Brentano's, New York, Publishers. Price, \$7.50.

According to the author, the guiding principle of this book rests not on a modernism which, sooner or later, is bound to lapse into an accepted fashion, but on a summary of all the notions which in one way or another have influenced art and given it its characteristics. His writing, he says, is to inform,

not to flatter, and his choice of those recalled has been influenced by their aesthetic intentions as well as their technical qualities, preferring—to use his own wording—“a groping and blundering art to that of the imitators and diluters.” The period covered in this book is from 1906 to 1927. Among those included are some men and women whose names are already famous either for achievement or eccentricity such as Braque, Derain, Marie Laurencin, Modigliani, Pica-bia, Picasso and Soutine, quite a few of whom are only French because of adherence to the French School and possible residence in the French capital. According to old definitions, there is little beauty to be discovered in the works of these so-called modern masters, but by those who wish to know how far the modern movement has gone and of what extremes of vulgarity it has been guilty, this book will be found informing.

**EASTERN WINDOWS, An Artist's Notes of Travel in Japan, Hokkaido, Korea, China and the Philippines, by Elizabeth Keith.** Houghton Mifflin Company, Boston, Publishers. Price, \$7.50.

Those who are familiar with Miss Keith's wood block prints will delightedly welcome this volume. It tells in an informal and charming manner of adventures by the way—how the prints came to be made—what outside of their artistic merit they signify. Referring to Peking, for instance, she says that she found the city “very disturbing.” “I had been prepared for age and beauty and grandeur, but I had not dreamt of such color. The place overpowers me. I have been unable to sleep. The crowding impressions are too exciting. The longing to understand has been almost unbearable.” But she did come to understand, and, what is more, found a way to adequately pass on through her excellent color prints, these colorful impressions. Incidentally the illustrative reproductions are good—very good—but they fall far short of the originals.

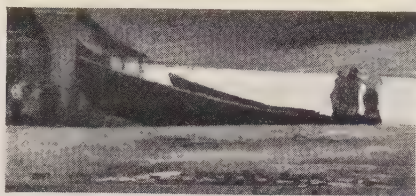
**THE BALLAD OF READING GAOL, by Oscar Wilde.** Pictorial Conceptions by John Vassos. E. P. Dutton and Company, Inc., Publishers. Price, \$3.50.

Essentially modern but unforgetably graphic are the drawings which John Vassos has made to accompany Oscar Wilde's

“Ballad of Reading Gaol.” To say that the pictures in this instance not only match the text but give it universal significance only mildly describes the effect produced thereby. “That little tent of blue which prisoners call the sky,” “For each man kills the thing he loves—but each man does not die,” “And drank the morning air,” “But it is not sweet with nimble feet to dance upon the air”—each represents a human tragedy, more awful even than the picture of the man about whom the tale is told. John Vassos was born in Roumania of Greek parents and was brought up in Constantinople. The last few years he has lived in New York after his adventurous youth spent in the excitements of revolutionary Greek politics and on the high seas in war time. He illustrated Oscar Wilde's “Salome” and, through the medium of these illustrations, leapt instantly into fame. Before making the illustrations for “The Ballad of Reading Gaol,” he visited, it is said, many prisons in this country, and he has dedicated the book to all prisoners.

**ILLUSTRATORS OF THE SIXTIES, by Forrest Reid, with 91 illustrations.** Faber and Gwyer, Ltd., London, Publishers. Price, \$12.50.

This is a delightful book memorializing the British illustrators of over sixty years ago, and at the same time reproducing admirably examples of their works. It may interest many to find among these illustrations a number of works by Whistler, for Whistler is not commonly thought of as an illustrator, but Whistler, like many another painter, was only too glad occasionally to turn his hand to this art. Among the illustrations set forth are two published originally in *Once a Week* and two published in *Good Words*, English periodicals of the day. All four are essentially characteristic. Likewise reproduced and commented upon are a number of drawings by DuMaurier for the *Cornhill Magazine* and *Leisure Hour*. Among the other illustrators whose works are reproduced are Luke Fildes, J. E. Millais, D. G. Rossetti and F. Sandys. An entire chapter is given to Whistler and Charles Keene; there is a chapter on the Pre-Raphaelite Group and one on George DuMaurier. And what beautiful drawings some of these men made! How large a place illustration then commanded in the field of art.



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# IN THE NEW YORK GALLERIES—FEBRUARY

The new year has certainly begun with a great variety of fine exhibitions in the New York galleries.

The eleventh exhibition of *American Industrial Art*, will open February 12 at the Metropolitan Museum of Art, 82nd Street and Fifth Ave., and continue until March 24. The following exhibitions may be seen at the Metropolitan Museum through February: *Japanese No Robes* lent by Louis V. Ledoux, Gallery D1; *Peruvian Textiles*, in Gallery H15; *Quilted Fabrics*, Gallery H19; *Accessions in the Print Department, 1297-1928*, in Galleries K37-40. Until February 6, the prints by *Harunobu*, lent by Louis V. Ledoux, may be seen in Gallery H11, and the *Great Period of Japanese Prints (1775-ca1800)*, lent by Mr. Ledoux, may be seen beginning February 11.

At the *Reinhardt Galleries*, 730 Fifth Ave., from February 23 to March 16, there will be a loan exhibition of paintings of women and children, from the 15th century to the present day.

The *Art Center*, 65 East 56th Street, will show *Mexican Craft* throughout the month. Until February 9 there may be seen here *An Example of a Typical New York Dining Room with a Back Yard*, shown by the City Gardens Club, also *Paintings by the "Fifteen."* From February 11 to 23 the *Art Alliance of America* will have an exhibition of *Decorative Arts*, and the Group called "*The Islanders*" will show *Paintings*. *Durant Pottery* by Leon Volkmar and the work of the

*New York Society of Craftsmen* may be seen throughout the month. Also until February 12 there will be an exhibition in the *Opportunity Gallery* at the Art Center, arranged by Max Weber.

At the *Anderson Galleries*, Park Avenue and 59th Street, there will be an exhibition of the work of the *Paris branch of the New York School of Fine and Applied Art*, to be seen until February 9, during the week days, and also Sunday afternoons.

The *Arden Gallery*, 460 Park Avenue, will continue to show their exhibition of overmantels by *Francis Delehanty*, *Lauren Ford*, and *Georgiana Brown Harbeson*, with mantel designs and arrangements by several other artists, until February 9. Starting February 11, the Garden Club of America will exhibit, at the Arden Gallery, *Duffy's ceramic gardens*, as well as some of his paintings.

The *Babcock Galleries*, 5 East 57th Street, will show from February 2 to the 16th *Landscapes and Portraits* by *William MacKillop*, and paintings by *I. Abramofsky*. From February 18 to March 2 they will show paintings by *John Costigan*.

Until the 15th of February *modern French prints* may be seen at the *Keppel Galleries*, 26 East 57th Street.

*Knoedler Galleries* will show through February 100 *etchings by modern Masters*.

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month the *Durand-Ruel Galleries*, 12 East 57th Street, will show paintings by *McMorris*.

The *Macbeth Gallery*, 15 East 57th Street, will have an exhibition of *Emil and Dines Carlsen's paintings* until February 11. From February 11-19 they will show 30 paintings by 30 contemporary American Artists.

At the *Dudensing Gallery*, 5 East 57th Street, there will be a collection of paintings of Spain by *Roy MacNicol* from the 1st of February to the end of the month.

The *Guarino Gallery*, 600 Madison Avenue, will have on exhibition, until February 9, paintings, drawings, and tapestries by *Mr. Depero*.

The *Kraushaar Art Galleries*, 680 Fifth Avenue, will show paintings by *Gifford Beal* the first two weeks in February. The two weeks following paintings by *Guy Pene du Bois* may be seen.

At the *Kleinberger Gallery*, 12 East 54th Street, there will be a special exhibition of *Old Masters* throughout the month.

The *Milch Galleries*, 108 West 57th Street, will show paintings of the West by *Frank Tenney Johnson* until February 9, also water colors by *Alice Judson*. From February 11-23 they will show small paintings and drawings by *Max Bohm*. From February 25 until March 9 there will be on exhibit paintings by *Truman E. Fassett* and water colors by *Harold Putnam Browne*.

*P. Jackson Higgs*, 11 East 54th Street, will show during the month of February, a special exhibition of 18th Century English Portraits, including some of Reynolds, Raeburn, Hoppner, Lawrence, and others.

At the *Montross Gallery*, 26 East 56th Street, there will be paintings by *Norman Jacobsen* from February 1-9, and from February 11-23 there will be paintings on exhibition by a group of New Orleans artists.

The *Wildenstein Galleries Inc.*, 647 Fifth Avenue, will show paintings by *French Masters of the 18th century*, also an exhibition of modern French Paintings.

The *Howard Young Galleries*, 634 Fifth Avenue, will continue to show through February paintings of *Horses and English Sporting Life*, by *A. J. Munnings, R. A.*

The *Rehn Galleries*, 691 Fifth Avenue, will have from February 4-16 an exhibition of paintings by *Leon Kroll*, and from February 18 to March 2 an exhibition of oil paintings and water colors by *Jan Matulka*.

The *Grand Central Art Galleries* will show paintings by *Walter Ufer* from February 11 to February 23. From February 19 until March 2 there will be a Joint Exhibition of Sculpture by *Margaret French Cresson* and *Katharine W. Lane*.

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FEBRUARY, 1929

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# THE AMERICAN FEDERATION OF ARTS

## Bulletin of Traveling Exhibitions

February, 1929

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(Other engagements pending)







*Courtesy Grand Central Art Galleries*

## THE ARTIST'S FAMILY

A PAINTING BY  
LEOPOLD SEYFFERT